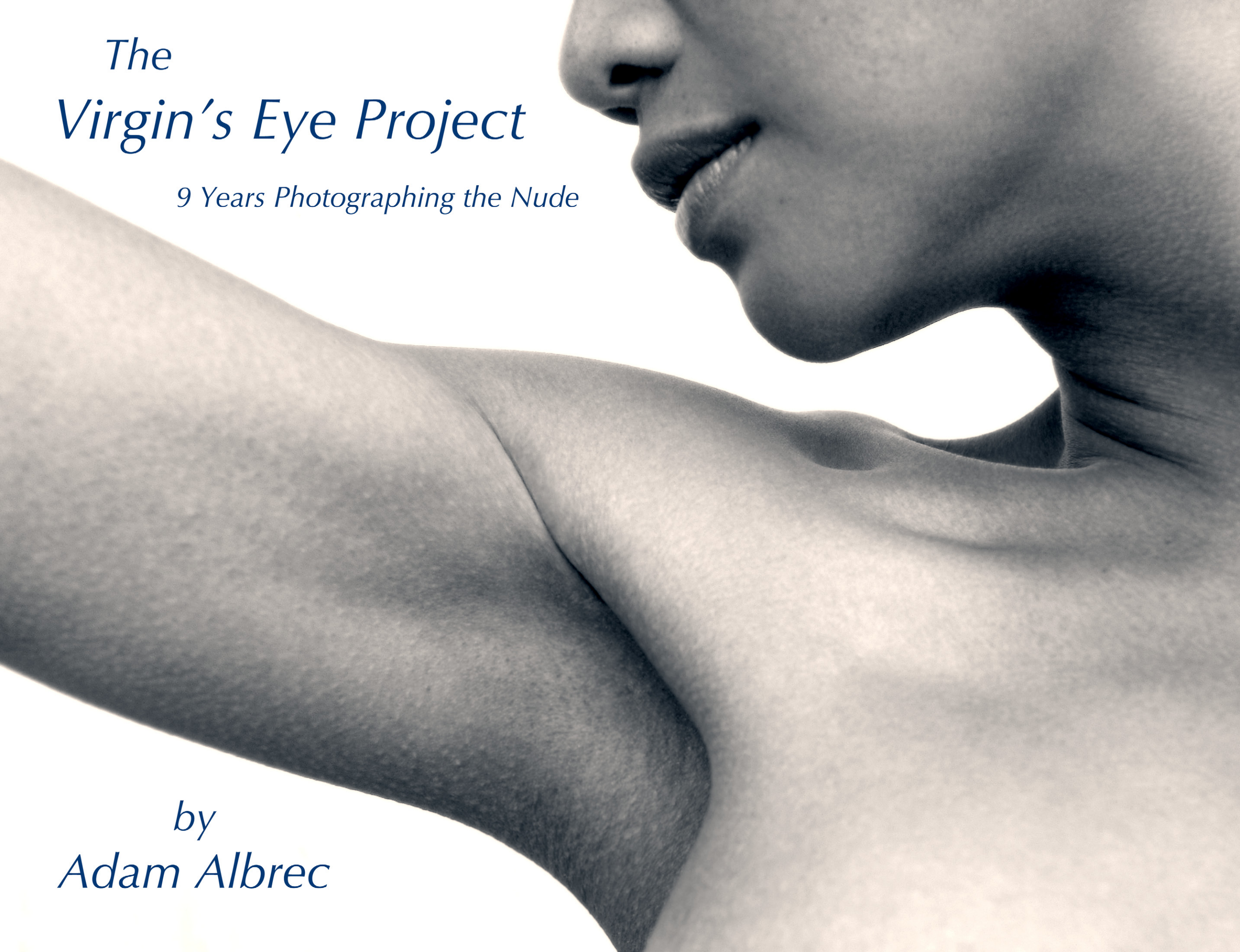
The Virgin's Eye Project

9 Years Photographing the Nude



by

Adam Albrec



A Message from the Artist

These images represent the academic 'searching' of this artist, and chart a slow and subtle growth in technique and concept over a Nine-year period.

The Virgin's Eye Project is about exploring the beauty of the soul. Or a better description might be; the relationship between what is seen on the outside, felt in the heart, and the meaning that lives on in our memories. The nude form has always been a favorite subject for artists, and moral dilemma for religious thinkers, but this series has sought to probe beyond both aesthetics and dogma to find 'artistic truth' in this most familiar, and yet sacred shape.

Many thanks to all of the inspirational models, kind patrons and supportive mentors who have made this work possible. This work is dedicated to you!



Why?

The Virgin's Eye Project, came about by accident. Raised a bit too Churchy for my own good, and committed to building a better world, my first Life Drawing Class in Art-School started a chain of events in my life, piercing the veil of appearances, in search of genuine character and the larger meaning of "Good".

Stripped of the status, connotation and symbolism of clothing, the person becomes PEOPLE: as a group, species and life-form, outside of time.

The new Millennium turned-out not to be the end of the world, but instead a new beginning - of lives lived more deliberately.
A.V.Albrec - 2016

About the Artist

Adam V. Albrec is the oldest of a whole 'heap' of children from Sandpoint, Idaho and a graduate in Art from the University of Idaho. An avid photographer/painter and sculptor for over 30-years, it was only in college that he turned his attention to the nude as an artistic subject.

An audio/visual synesthete (seeing vivid visual imagery in response to audio-stimulation like speech and the tone of another's voice), he realized early-on that unlike most of his colleagues that looked for models to fit an idea or look, the best results came from finding models with fun, sophisticated natures and then allowing his impressions of them to direct the work. Technique, mood and pose were then customized to make the most of over 100 excellent subject's personalities - from all walks of life.

The equipment used for the work has grown over the project from film to digital, then back to film and so on and has made use of more than 15-different photographic systems, experimental darkroom techniques and cutting-edge digital mastering. Over the last 2-years, Adam's actively branched into Open-Source Computer Programming for Mac/Linux and Science Fiction writing.

His first novel "Rotation" - comes out in 2019.

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*** A Note on the Text of this Compilation:**

The original 5 books were setup at 16"x12", with text-blocks and articles designed to be elegant and readable at that size. With the conversion to eBook, much of the text regrettably required significant resizing to be viewable on computer devices. While every effort was spent to make this transition as smooth and consistent as possible, some pages regrettably may vary in font-sizes and margin-regularity. We apologize for any difficulty this may cause.

Book 1 of 5

Women in Black & White





Adam V. Allnec

Opposite (Left) - #102 *"Mermaid 1"*
Shot with Minolta Autocord and Ilford HP5 black & white film under open-shade.

Opposite (Right) - #461 *"Life Study 2"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) under a large softbox.

Right - #477 *"Watchful"*
Shot with Minolta Autocord and Fuji Provia under cloudy-skies.



Black & White - A Language of Contrast

The first step to abstraction in photography is black & white: by its very nature - providing less than complete information about a scene. Monochromatic imagery engages the viewer on an emotional level in ways that color seldom can. The primary component of this effect is the modern viewer's perception that this abstraction is due to unseen, magical or alchemical-forces, that somehow reveal mystical truth about the fabric of being and substance of soul. While the empirical experience, of anyone who has ever worked in the darkroom, points to a very predictable and controllable phenomenon, not that dissimilar to what is done digitally in Photoshop, this seems, in no way, to detract from most people's romanticism (and even reverence) for the black & white medium.

From a technical standpoint, its dynamic-range is generally much greater than color and enables excellent photography in situations such as direct sunlight that typically exceeds color's range. With true B&W films, this is due to an actual ability to record 14+ stops of contrast. But it should also be noted that the eye may look much more favorably on failed, high contrast color scenes when converted to monochrome, and thus underwhelming color images may find new life and redemption.

What about filtration? With color, filters are used to overcome color casts, provide polarization and decrease depth of field, but with black & white, the entire mood of a shot may be customized. In classic landscape-photography, deep red and orange filters are used to bring out clouds in the sky and cut through haze (by masking out rays from the blue-end of the spectrum). In figure photography, this can also be effective in adding dimension to the background and a crispness throughout the scene. But care should be taken with light-skinned models (particularly up close), as veins beneath the skin often become more noticeable due to the masking of the vein's bluish color. Where nudes are concerned, green filters are the ones to keep handy (or if processing digitally, convert to grayscale through the green channel). Green-filtration can bring out shape, form and contrast that relate to what the viewer 'expects' to see and thereby masters the image to the spectral response of the eye. Lips, and redder parts of the body, like tanned and highly-pigmented skin will appear dark: blue or green eyes will be lighter and textures throughout the scene will be correspondingly accurate.

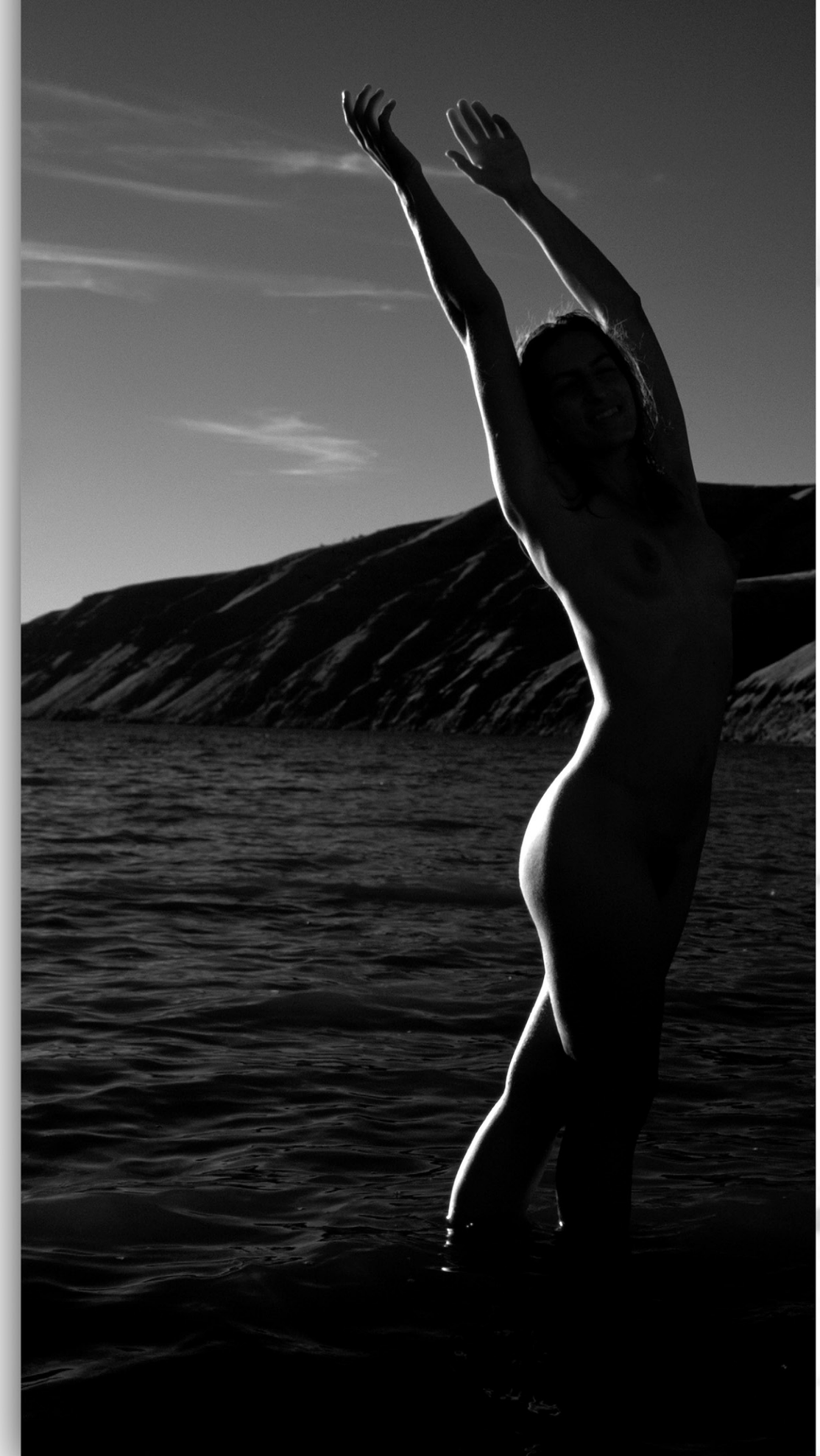
For intense, moody contrast, and to make the most of models with very good skin and/or backgrounds with strong texture, the blue filter is KING! Details like freckles are intensified as are hue-shifts and surface characteristics. While this is not for every model, it is a 'Rolls Royce' treatment for those with great complexions. A blue filter can also be used on a clear day, after sunset, to simulate foggy/rainy weather. This can create a perception of calm, composure amidst a cold, inclement environment, without actually having to be in one.

Upper Left - #15 *"Brave New World 3"* Shot with Holga and Portra 160NC (cross-processed in E6) under bright-sun.

Lower Left - #124 *"Poise & Grace 1"* Shot with Minolta Autocord and Ilford HP5 under bright-sun.

Opposite (Left) - #305 *"Silhouette 1"* Shot with Pentax 6x7, Takumar 75mm and Fuji Provia under bright-sun.

Opposite (Right) - #307 *"Silver Lady"* Shot with a Cambo 4x5, Caltar II-E 210mm, on Fuji Provia under clear sunset-skies.













Opposite (Upper Left) - #67 *"Idyll 2"*
Shot with Minolta Dimage 7i under bright sunny-skies.

Opposite (Upper Right) - #426 *"Force of Nature"*
Shot with Minolta Autocord and Fuji Provia under sunny-skies.

Opposite (Lower Left) - #526 *"Light & Shade 1"*
Shot with Minolta Autocord and Fuji Provia just after sunrise.

Opposite (Lower Right) - #478 *"Touch the Sky"*
Shot with Minolta Autocord and Fuji Provia under late afternoon-skies.

Upper Right - #261 *"Elemental 3"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Lower Right - #503 *"Young & Old"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) at sunset.





Opposite - #302 *"Serenity"*
Shot with Canon 1Ds with EF 135mm f2.8 under bright-sun.

Upper Right - #616 *"Island Girl"*
Shot with Fuji S3-Pro and Nikon 28-70mm f2.8 IF-ED under bright-sun.

Upper Far Right - #512 *"Window Light"*
Shot with Minolta Autocord and Fuji Provia (cross-processed in C41) by window-light.

Lower Right - #362 *"Phoenix"*
Shot with Graflex XL, 80mm Planar and Fuji Provia by available-light.

Lower Far Right - #90 *"Little Black Riding Hood"*
Shot with Hasselblad, 80mm Planar and Fuji Provia under bright-sun.









Shooting APS-Size Canon Digital? Then this section is for YOU!

The lenses a photographer uses represent the potential of that photographer's reach. Until recently, the APS (Half-Frame) digitals suffered from a serious lack of wide-angle love. Sigma and a few other brands have tried to fill that gap, but nothing offered has really come close to the 16-35mm "L" on a full-frame, until Canon's BRILLIANT **EF-S 10-22mm f/3.5-4.5 USM**. This is a MUST OWN LENS (now under $300)! For all the sexiness of long/telephotos, it is really often the ability to capture a 'wider' view that most shooters need (like when shooting in a cramped-space). This does that better than any other lens for APS-Digital format.

The only caution is that flare is hard to control in wide-angle cheaply, and can be really noticeable in the 10-22, and like many wide-angles, polarizers are not very good for darkening skies because the fall-off in the effect will be within the field of view and look like an odd "Bruise" in the sky.

Next, the predictability of digital can sometimes leave shooters yearning for the expressive quality of analog. This market has exploded with amazing products over the last decade and one company that has consistently innovated & improved their product-line is **LensBaby**. Every year clever and fun addons come out to put new creative tools in your camera-bag.

Not since the hey-day of the Cokin Creative Filter System, has any manufacturer put out as many good artistic-photo products.

Opposite - Encore No. 1
Shot with Canon 40D and Canon EF-S 10-22mm f/3.5-4.5 USM under bright-sun.

Upper Right - Encore No. 16
Shot with Canon 40D and Canon EF-S 10-22mm f/3.5-4.5 USM under morning-sun.

Right - Encore No. 39
Shot with Canon 40D and Canon EF-S 10-22mm f/3.5-4.5 USM under cloudy-skies.

Far Right - Encore No. 30
Shot with Canon 40D and LensBaby Composer Pro under afternoon-sun.









Above - #449 *"La Mer"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

* Note: This is not a digital trick. The model is laying on the remains of a concrete wall that is about 1" below the surface. This was a remarkable location and now the water-level has fallen so far this shot will never likely be possible again.

Opposite (Upper Left) - #8 *"Angle"*
Shot with Minolta Dimage 7i under cloudy-skies.

Opposite (Lower Left) - #87 *"Kristin 1"*
Shot with Minolta Dimage 7i under cloudy-skies.

Opposite (Upper Right) - #547 *"Beach Rock"*
Shot with Minolta Autocord and Fuji Provia under cloudy-skies.

Opposite (Lower Right) - #579 *"Suspense"*
Shot with Minolta Autocord and Fuji Provia under bright-sun.

















Opposite - #34 *"Earth 2"*
Shot with RZ-67, Sekor 110mm and Fuji Provia in open-shade.

Above - #507 *"Sleek 2"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia (push-processed 2-stops) in a shady palm-grove.

Upper Middle - #506 *"Sleek 1"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia (push-processed 2-stops) in a shady palm-grove.

Upper Right - #555 *"Siren"*
Shot with Rolleicord with 75mm Xenar and Fuji Provia under cloudy-skies.

Lower Left - #463 *"New Jersey"*
Shot with Minolta Autocord and Fuji Provia under cloudy-skies.

Lower Right - #385 *"Venus"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under cloudy-skies.

















Opposite (Upper Left) - #140 *"Silver 1"*
Shot with Minolta Dimage 7i against cloudy window-light.

Opposite (Upper Middle) - #533 *"Talie"*
Shot with Hasselblad, 80mm Planar and Fuji Provia under bright-sun.

Opposite (Upper Right) - #350 *"Hoturu"*
Shot with Canon D60 and EF 28-105mm f3.5-4.5 II USM under cloudy-skies.

Opposite (Lower Left) - #139 *"Scenic View 1"*
Shot with Minolta Autocord and Ilford HP5 film under open-shade.

Opposite (Lower Middle) - #613 *"Coco"*
Shot with Canon 1Ds and EF 28-70mm L f2.8 by window-light.

Opposite (Lower Right) - #255 *"Cocoon"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia in open-shade.

Upper Right - Encore No. 12
Shot with Canon 40D and Canon EF 50mm f1.4 USM by window-light.

Lower Right - Encore No. 13
Shot with Canon 40D and Canon EF 50mm f1.4 USM by window-light.





Left - #320 *"The Edge 1"*
Captured with Graflex Graphic View, 203mm Ektar and Fuji Provia under bright-sun.

Opposite (Upper Left) - Encore No. 18
Shot with Canon 40D and Canon EF 50mm f1.4 USM against window-light.

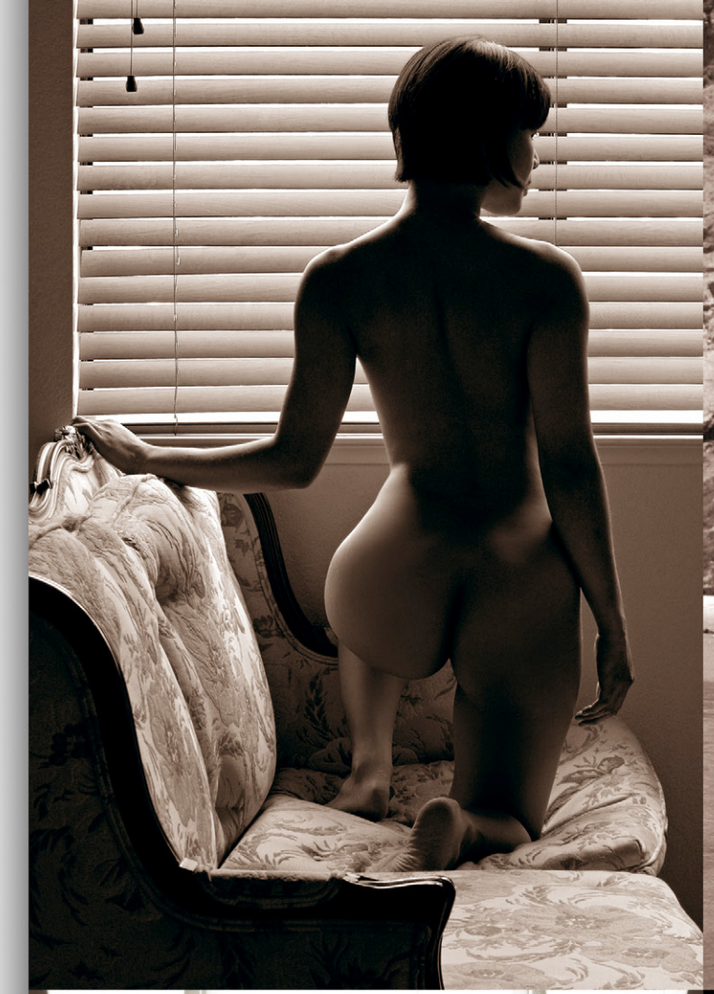
Opposite (Upper Middle) - #550 *"Seaside"*
Shot with Minolta Autocord and Fuji Provia under bright-sun.

Opposite (Upper Right) - #404 *"Perfect Form"*
Shot with Canon 1Ds with EF 135mm f2.8 in open-shade.

Opposite (Lower Left) - #475 *"Majestic"*
Shot with Minolta Autocord and Fuji Provia by window-light.

Opposite (Lower Middle) - #277 *"Kristin 2"*
Shot with Canon 1Ds with EF 135mm f2.8 under bounce-flash.

Opposite (Lower Right) - #429 *"In the Machine"*
Shot with Minolta Autocord and Fuji Provia under cloudy-skies.

















Opposite (Upper Left) - #135 *"Repose 1"*
Shot Minolta Dimage 7 under, sunny greenhouse-lighting.

Opposite (Lower Left) - #602 *"Light & Shade 3"*
Shot with Minolta Autocord and Fuji Provia by window-light.

Opposite (Right) - #498 *"Silver 2"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) by window-light.

Upper Left - #351 *"Into the Light 1"*
Shot with Graflex XL, 80mm Planar and Fuji Provia under overcast-light.

Upper Right - #514 *"Silhouette 3"*
Shot with Minolta Autocord and Fuji Provia (cross-processed in C41) against window-light.

Lower Left - #520 *"Window Seat 2"*
Shot with Minolta Autocord and Fuji Provia against window-light.

Lower Right - #352 *"Into the Light 2"*
Shot with Graflex XL, 80mm Planar and Fuji Provia under overcast-light.















Upper Left - Encore No. 54
Shot with Canon 40D and Canon EF 24-105mm f3.5-5.6 IS STM by studio-strobe.

Lower Far Left - #566 *"Light & Shade 2"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright window-light.

Left - #388 *"Window Seat 1"*
Shot with Graflex XL, 80mm Planar and Fuji Provia by cloudy window-light.

Opposite - #396 *"Highlights 2"*
Shot with Canon 1Ds with EF 135mm f2.8 by window-light.





Opposite - #610 “Vollkommen”
Shot with Graflex Graphic View, 203mm and Fuji Provia under cloudy-skies.

Right - Encore No. 17
Shot with Canon 40D and Canon EF 50mm f1.4 USM in open-shade.

Below - #485 “Statuesque 1”
Shot with Minolta Autocord and Fuji Provia under mixed sun and shade.



Above - #423 *"Castaway 1"*
Shot with Minolta Autocord and Fuji Provia under sunny-skies.

* Note: Model is laying beside a shark skeleton.

Opposite - #556 *"Seaweed"*
Shot with Rolleicord with 75mm Xenar and Fuji Provia under cloudy-skies.



Upper Left - #117 *"O'Natural"*
Shot with Minolta Dimage 7i under cloudy-skies.

Lower left - #244 *"Afternoon 1"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Opposite - Encore No. 31
Shot with Canon 40D and Canon EF 50mm f1.4 USM under bright-sun.





Opposite - #453 *"Rough & Smooth 1"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia under morning-sun.

Upper Right - Encore No. 2
Shot with Canon 40D and Canon EF 70-200mm f4 L IS USM under bright-sun.

Lower Right - #553 *"Sculpted Sepia"*
Shot with Rolleicord with 75mm Xenar and Fuji Provia under cloudy-skies.





Getting In Close

In addition to being a vessel for the human 'self', the body is also a pretty cool shape, but much of the texture, form and detail is only visible when the camera moves in close. Weston believed that fine art nudes should not focus on the model's face, as that would constitute a 'nude portrait' - and wouldn't effectively represent the body as a shape in nature. This having been said, zooming-in on other parts can also be very effective in conveying ideas of personality. Hands, feet, or even part of the jaw-line along the edge of an image, can sometimes cause the viewer to look harder for expression (or possibly project their own feelings into the image) than if the subject's face is visible. Likewise, special features like a dancer's legs, a gymnast's biceps or perhaps a dramatic scar, can tell a story as surely as a smile or glint in the eye.

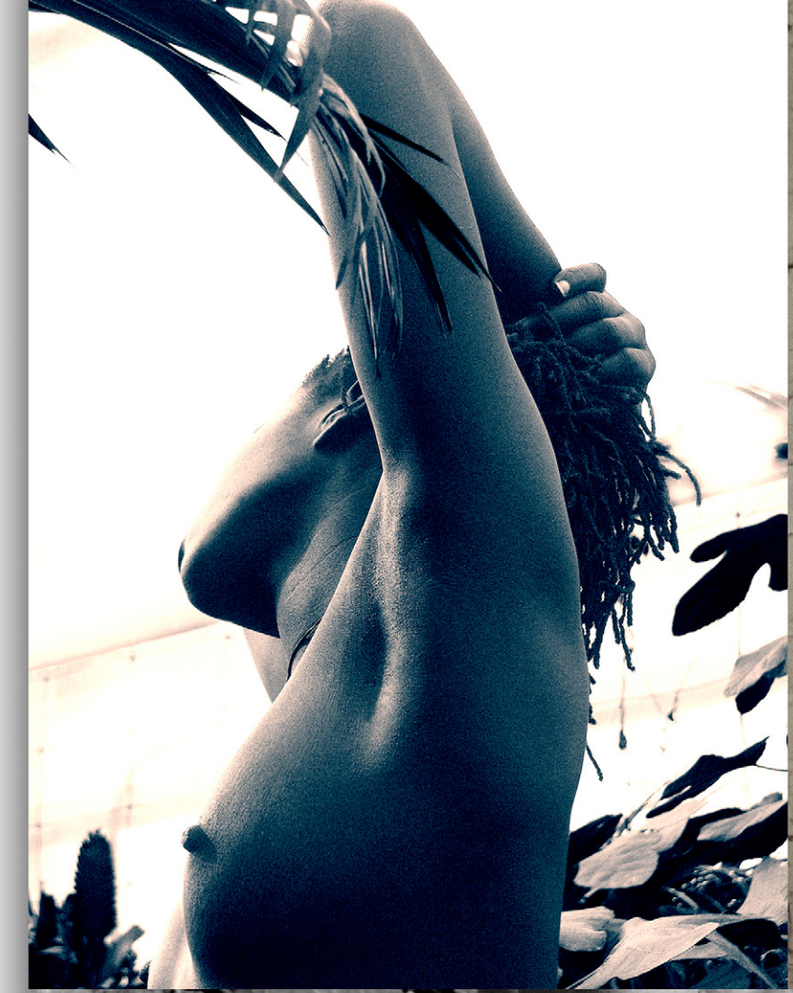
Compositionally, props like cloth, rope, metal, stone and even food items can be instrumental in both mirroring and contrasting the natural shapes and textures of the body. Likewise, juxtaposing two models can also prove effective, especially when their complexions are at least a few shades different.

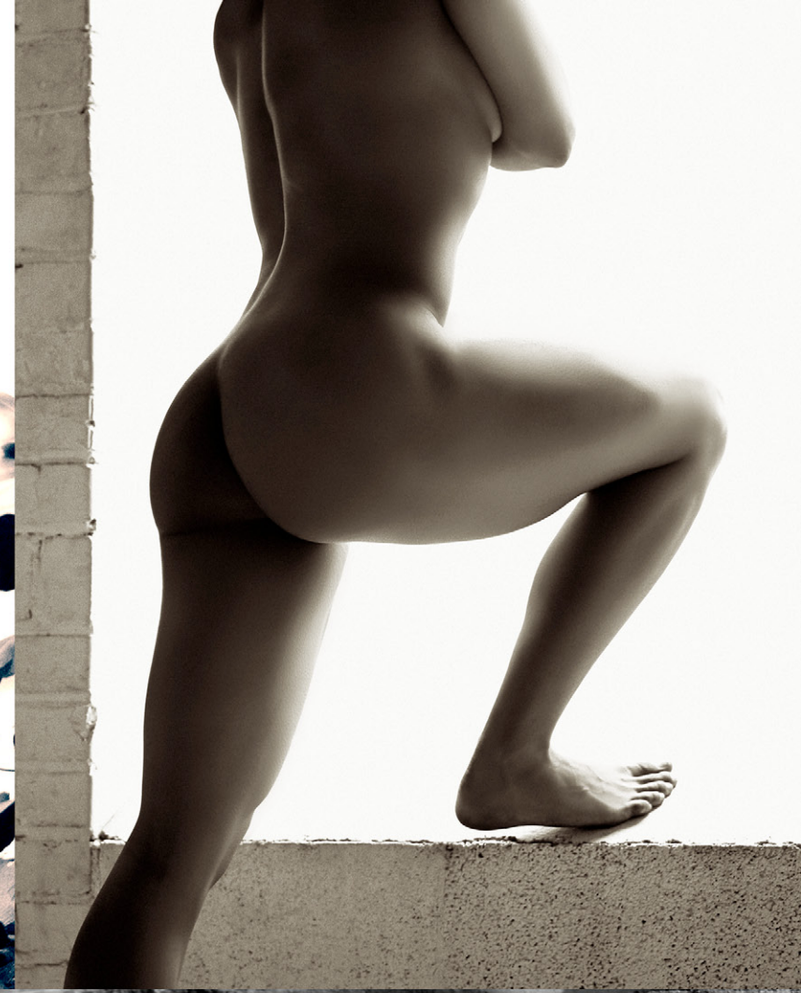
Opposite - #615 *"Jen"*
Shot with Fuji S3-Pro and Nikon 28-70mm f2.8 IF-ED by garage-door light.

Upper-Right - #74 *"In the Moment"*
Shot with Minolta Dimage 7 in a greenhouse under sunny-skies.

Upper Far Right - #599 *"Classical Form 2"*
Shot with Minolta Autocord and Fuji Provia by window-light.

Right - #155 *"Stairs"*
Shot with Canon 1Ds and EF 28-70mm L f2.8 under bright-sun.















Opposite - #425 *"Castaway 2"*
Shot with Minolta Autocord and Fuji Provia under sunny-skies.

Above - #596 *"Grapes"*
Shot with Fuji S3-Pro and Nikon Kogaku 50mm f1.4 under bounce-flash.

Upper Middle - Encore No. 44
Shot with Canon 40D and Canon EF 50mm f1.4 USM under cloudy-skies.

Upper Right - #270 *"Infant Gratification"*
Shot with Canon 1Ds and EF 135mm f2.8 under bounce-flash.

Right - #159 *"Tangle"*
Shot with Minolta Dimage 7i under cloudy window-light.





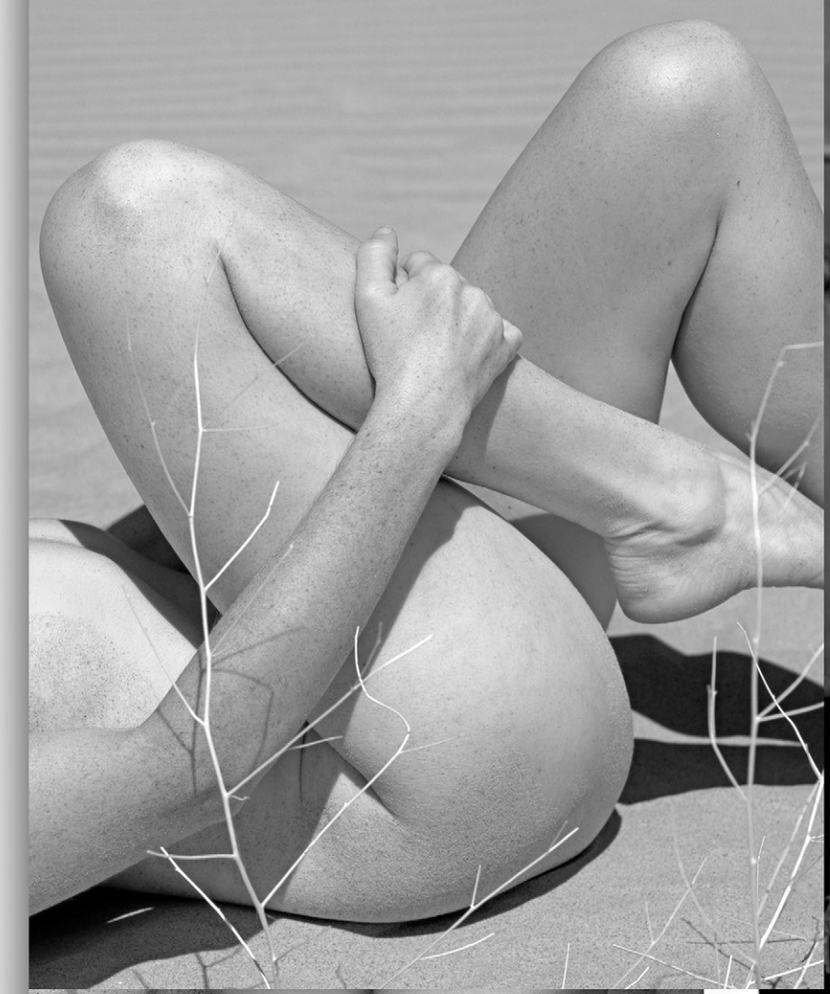
Opposite - #589 *"Great Divide"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Upper Left - #382 *"The Form of Grey"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Upper Far Right - #298 *"Ripped 2"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright, morning-sun.

Lower Right - #297 *"Ripped 1"*
Shot with Cambo 4x5, Caltar II-E 210mm, with Fuji Provia under rainy-skies.

Lower Far Right - #513 *"Classical Form 1"*
Shot with Minolta Autocord and Fuji Provia (cross-processed in C41) by window-light.









Above and Opposite - #218 & 219 *"Tribute to Weston 1 & 2"*
Shot with Canon 1Ds with EF 28-70mm L f2.8 and bounce-flash.











The Pentax 6x7

Your old 35mm on Steroids. This MASSIVE camera is so big, it has a battery, just to return the mirror to shooting position! BUT it also has among the best optics ever made, and shoots nearly large-format quality - often for less than $300 for the body on eBay.
Just watch the hinges on the back - they can go a bit wonky.

Upper Left - #245 *"Aqueous"*
Shot with Pentax 6x7, Takumar 75mm and Fuji Provia (push-processed 2-stops) under cloudy skies.

Upper Right - #271 *"Hot Stuff 1"*
Shot with Pentax 6x7, Takumar 75mm and Kodak E100VS under bright-sun.

Left - #278 *"Linear"*
Shot with Pentax 6x7, Takumar 75mm and Fuji Provia (push-processed 2-stops) under stormy morning-skies.

Book 2 of 5

Women in Color





Opposite (Left) - #179 *"Peeking"*
One of the very-first images of the project, Shot with an early Olympus 3/4-megapixel digital camera.

Opposite (Right) - #608 *"Silhouette 5"*
Shot with Graflex Graphic View, 203mm and Fuji Provia under the setting-sun.

Right - #254 *"Climb"*
Shot with a Pentax 6x7, Takumar 75mm and Fuji Provia (push-processed 2-stops) under overcast-skies.





Making Color Work for You

For many, black & white is the Tao of art photography. Some venues even refuse to consider color work for exhibit - especially with the nude. This is tied to the perception that color conveys too much reality, and the nude is always a crucible for controversy. This need not hinder the use of color, however. The photographer simply must be sensitive to its increased sensuality and express their concept carefully. If, for example, the photo is about texture, then the scene must be lit and composed to emphasize the textures of the subject and props. When form and shape are the focus, then the opposite approach must be taken to de-emphasize surface features. Color simply allows less ambiguity and should be handled deliberately.

On the technical side, color offers less range than black & white and requires either very diffused light, or generous fill (especially under bright sun). In digital photography, the challenge is reduced somewhat by decreasing the contrast and increasing the saturation (if these controls are available). Normally, outdoor color works best when shot in favorable conditions, like early morning sun, late afternoon sun, open shade or under cloudy skies. Dark-skinned models can sometimes be a great exception to this because even in midday sun, highlights on dark skin are roughly two-stops less than on light skin. The use of high-saturation film can also go a long way toward compensating for color's typical deficiencies.

After discussing the limitations of color, it follows to look at a few situations in which color can outperform black & white, in truly creative and artistic ways. What color lacks in range, it makes up for in dimension. A model with vivid red hair, or perhaps striking green eyes, would look no more impressive on film than anyone else, unless those traits could be recorded. Likewise blue skies, lively fabrics and other objects valued for their color, can bring value to a photograph by virtue of that color, if used intelligently and with purpose.

Additionally, techniques like cross-processing have the potential to take color photography into the realm of impressionism. Kodak Portra (print film), processed as slide film, shifts dramatically toward the blue end of the spectrum, and greatly reduces grain-size resulting in a silky-smoothness. Fuji Provia (slide film), processed as print film, has many benefits in mixed or changing-light. While there is a strong color boost in the warm-end of the spectrum and increase in grain-size, there are also characteristic increases in dynamic range and film sensitivity. For available light, this truly represents an expressive, flexible tool in the film-photographer's kit as it tends to produce well-exposed images with a unique, painterly feel.

Should then the fine art nude photographer only shoot in color for added drama, or in cases where color itself is being celebrated? This final point is much in debate. Speaking for myself, I find that sometimes, in desolate and lifeless locations, color can serve a useful role in contrasting a warm, living human body with the background. This simple contrast of living vs. not can become an effective concept.

Opposite - #416 *"Lazy Day"*
Shot with Minolta Autocord and Fuji Provia (cross-processed as C41) by window-light.

Left - Encore No. 23
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM by bounce-flash.

Above - #529 *"NaCl"*
Shot with Minolta Autocord and Fuji Provia just after sunrise.

Right - #551*"Statuesque 2"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia under shady-sunlight.





#251 *"Buena Vista"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.





Opposite - #465 *"Diva"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) under cloudy-skies.

Above - Encore No. 25
Shot with Canon 40D and Canon EF 50mm f1.4 USM in open-shade.

Upper Right - Encore No. 19
Shot with Canon 40D and Canon EF 70-200mm f4 L IS USM against window-light.

Right - #459 *"Life Study 1"*
Shot with Minolta Autocord and Fuji Provia under a large softbox.

Far Right - Encore No. 11
Shot with Canon 40D and Canon EF 50mm f1.4 USM by window-light.







Opposite - #601 *"Orange You Glad?"*
Shot with Minolta Autocord and Fuji Provia by window-light.

Right - #580 *"Heather"*
Shot with Minolta Autocord and Fuji Provia under bright-sun.

Below - #428 *"Something Old & Something New 1"*
Shot with Minolta Autocord and Fuji Provia under partly-cloudy-skies.







The Minolta Autocord

If you've been looking at the title info about the images, you've probably noticed that this camera has been a major player in the project. Initially, I purchased it because it was very affordable (and still is), but even after better equipment became available the Autocord continued to be a good choice because it has so much going for it. Durable, elegant, light, commands respect and features optics within about 25% of the venerable Hasselblad (costing 10x as much).

Why not Rolleiflex or Mamiya TLR? Simple - they're not as good! The bottom focus lever is exceedingly smooth and avoids the clumsiness of a side focus-knob, that frankly distracts from the compositional-mindset, and superior to virtually all other TLRs (and Medium Format SLRS), is the Autocord's amazing film transport system. Pulling film down from the top, rather than the bottom, the film stays flat and un-kinked until after it is exposed, then making the corner onto the takeup-spool. This is excellent for maintaining sharpness when film may be left in the camera for a day or more. In other M. F. cameras, if the film has been loaded for a long time, it is customary to 'burn' a frame and advance to the next one to avoid a blurry first shot from a set - since the kinks from the normal film transport systems can (and do) compromise film-flatness.

There's only one lens, but for lovers of the square-format, the 'Normal' field of view is simply perfect most of the time, and having an ultra-high quality Medium Format camera, that takes less space than a typical 35mm or Digital SLR has its advantages! If you pick one up though, make sure to have it serviced straight away, as the fish-oil based lubricants originally used can cement the focus lever - the forcing of which can cause it to break-off.

Lastly, lens flare in the Tessar-formula lens is very well controlled and even shooting straight toward the sun produces a surprisingly nice, minimal flare - that harkens back to earlier styles. Lens bokeh is among the best of any non-telephoto formula with no fringing or noticeable iris-shaping of highlights (probably the best ever below a Planar/Heliar formula costing much more).













Opposite (Upper Left) - #554 *"Living Color"*
Shot with Rolleicord with 75mm Xenar and Fuji Provia under cloudy-skies.

Opposite (Upper Right) - #197 *"Earth Woman"*
Shot with Mamiya RZ-67, Sekor 110mm and Fuji Provia in open-shade.

Opposite (Lower Left) - #544 *"Dryad"*
Shot with Minolta Autocord and Fuji Provia at sunset.

Opposite (Lower Right) - #265 *"Fire & Ice"*
Shot with Pentax 6x7, Takumar 75mm and Fuji Provia under mixed-sunlight.

Upper Right - #558 *"Scenic View 2"*
Shot with Rolleicord with 75mm Xenar and Fuji Provia under cloudy-skies.

Lower Right - #521 *"Afternoon 2"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) under late afternoon-sun.



Opposite - #338 *"Burnished"*
Shot with Hasselblad, 80mm Planar and Fuji Provia under clear, morning window-light.

Upper Right - #345 *"Drawing the Figure"*
Shot with Hasselblad, 80mm Planar and Fuji Provia - lit by softbox.

Lower Right - #574 *"The Sunny Spot"*
Shot with Rolleiflex Automat with 75mm Tessar and Fuji Velvia under sunny window-light.





Opposite - #294 *"Raving Beauty 1"*
Shot with a Pentax 6x7, Takumar 75mm and Kodak E100VS under bright-sun.

Upper Right - #306 *"Silhouette 2"*
Shot with a Graflex Graphic View, Ektar 203mm and Fuji Provia (cross-processed as C41) under afternoon-sun.

Upper Far Right - Encore No. 43
Shot with Canon 40D and Canon EF 50mm f1.4 USM under cloudy-skies.

Right - Encore No. 32
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under afternoon-sun.















Opposite - #540 *"RGB"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Upper Left - #295 *"Raving Beauty 2"*
Shot with a Pentax 6x7, Takumar 75mm and Kodak E100VS under bright-sun.

Upper Right - #543 *"Brick House"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Left - #353 *"Kinecstasy 1"*
Shot with Canon D60 and EF 28-105mm f3.5-4.5 II USM under bright-sun.

Right - #354 *"Kinecstasy 2"*
Shot with Canon D60 and EF 28-105mm f3.5-4.5 II USM under bright-sun.



Left - #421 *"Becca"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Opposite (Upper Left) - #450 *"Something Old & Something New 2"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia - lit by reflected-light.

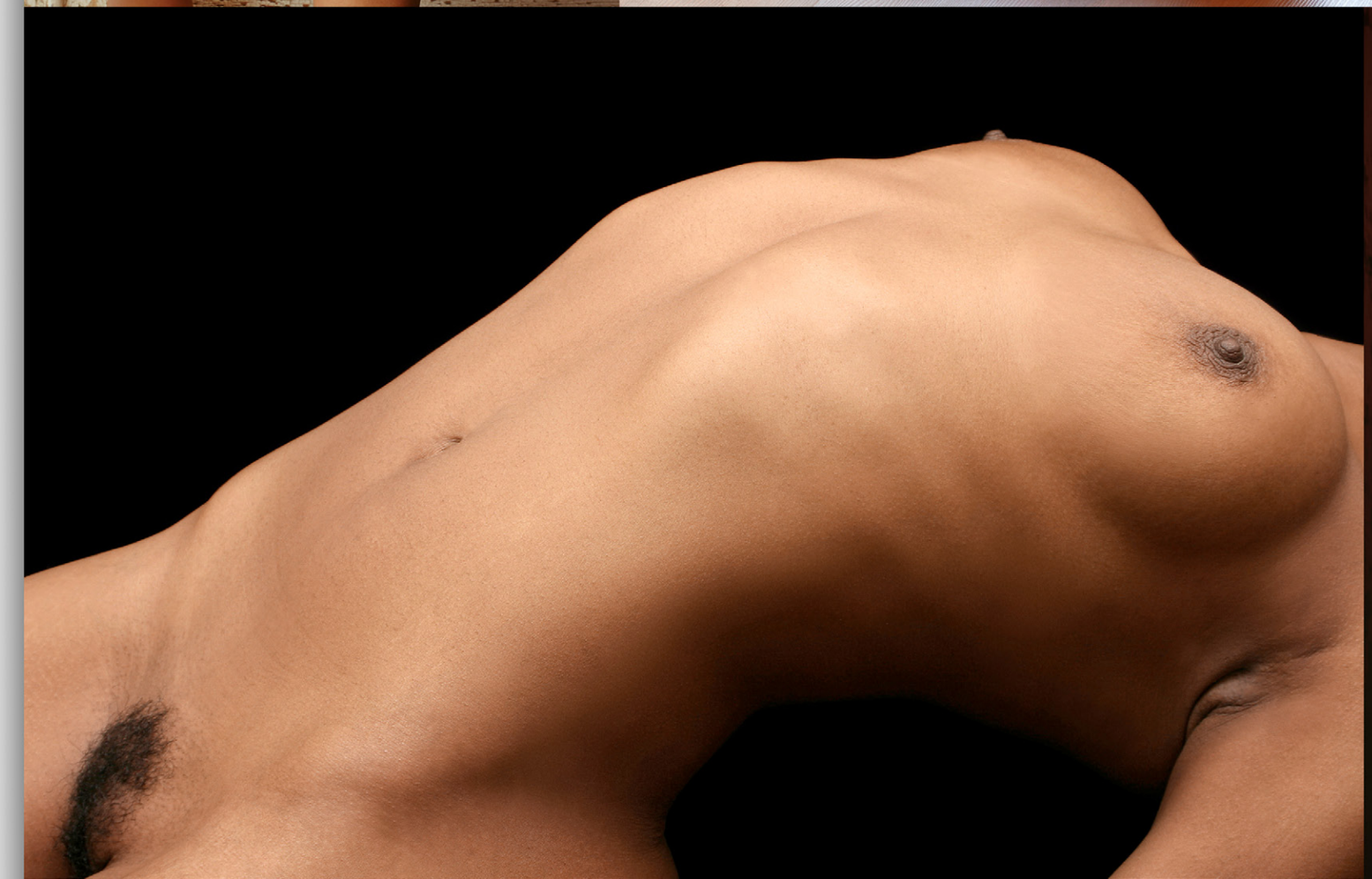
Opposite (Upper Right) - #405 *"Poise & Grace 2"*
Shot with Canon 1Ds with EF 135mm f2.8 by window-light.

Opposite (Lower Left) - #210 *"Center"*
Shot with Canon Digital Rebel with Sigma 28-80mm, under bounce-flash.

Opposite (Lower Right) - #451 *"Golden Girl"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia - lit by reflected-light.









Opposite - #53 *"Gesture"*
Shot with Minolta Dimage 7i under cloudy window-light.

Above - #597 *"Peppers"*
Shot with Fuji S3-Pro and Nikon Kogaku 50mm f1.4 under bounce-flash.



Opposite (Left) - Encore No. 33
Shot with Canon 40D and Canon EF 50mm f1.4 USM in open-shade.

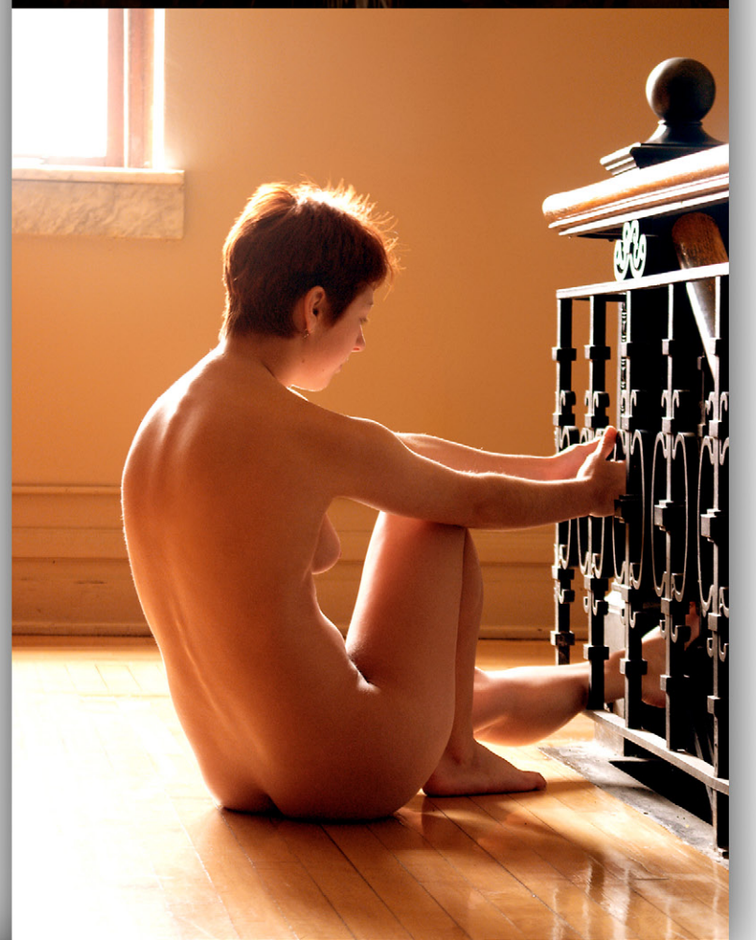
Opposite (Right) - Encore No. 34
Shot with Canon 40D and Canon EF 50mm f1.4 USM in open-shade.

Right - Encore No. 35
Shot with Canon 40D and Canon EF 50mm f1.4 USM in mixed-sun and shade.











Opposite (Far Left) - #304 *"Shellie"*
Shot with a Graflex Graphic View, Ektar 203mm and Fuji Provia under morning-sun.

Among the many fascinating people who've modeled for this work: actors, musicians, marshall artists, dancers, athletes, gymnasts, doctors/nurses, historians, soldiers, writers, scientists, a pilot, a priest, a hunter/survivalist and even a UN weapons-inspector, many of the most inspiring have been people fighting the disease - cancer.

Several models in this work have won that most terrifying battle, but sadly one did not. February 23rd, 2011 - Las Vegas model Shellie Collins passed away from Leukemia. A truly dynamic free-spirit, she touched and permeated all who knew her and made this world a better place.

She will not be forgotten

Opposite (Upper Left) - #324 *"Two as One"*
Shot with Cambo 4x5, Fuji Provia and Caltar II-E 210mm by cloudy, window-light.

Opposite (Lower Left) - #136 *"Repose 2"*
Shot with Minolta Dimage 7i under cloudy, window-light.

Upper Left - #482 *"Hotel Room 1"*
Shot with Minolta Autocord and Fuji Provia by window-light.

Lower Left - #411 *"Voluptuous"*
Shot with Minolta Autocord and Fuji Provia (cross-processed as C41) under window-light.

Below - #483 *"Hotel Room 2"*
Shot with Minolta Autocord and Fuji Provia by window-light.





Above - Encore No. 21
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under cloudy-skies.

Above - Encore No. 26
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under open-shade.

Left - Encore No. 29
Shot with Canon 40D and LensBaby Composer Pro under afternoon-sun.

Opposite (Left) - #32 *"Earth 1"*
Shot with Mamiya RZ-67, Sekor 110mm and Fuji Provia under open-shade.

Opposite (Upper Right) - #272 *"Hot Stuff 2"*
Shot with Canon 1Ds with EF 135mm f2.8 under bright-sun.

Opposite (Lower Right) - #614 *"Statuesque 4"*
Shot with Fuji S3-Pro and Nikon 28-70mm f2.8 IF-ED under bright-sun.







Left - Encore No. 4
Shot with Canon 40D and Canon EF 50mm f1.4 USM by bounce-flash.

Opposite (Left) - Encore No. 5
Shot with Canon 40D and Canon EF 50mm f1.4 USM by bounce-flash.

Opposite (Right) - #609 *"Statuesque 3"*
Shot with Graflex Graphic View, 203mm and Fuji Provia under cloudy-skies.















Making the Most of the Subject's Personality

While many photographers of the nude have success in finding models that emphasize a preconceived concept, this work has benefited most from interviewing models first, and then letting their personalities inspire the direction of each shoot. Born with synesthesia, I've always received vivid, visual responses and intuitive "vibes" about others by the tone and content of their speech. With some trial and error, a number of interview topics have proven instrumental in creating unique concepts for each shoot: including discussion of the subject's dream home, preferred colors, art-styles, favorite traits in other's and even food choices like cookies (with or without nuts).

Once the concept is discovered, the next challenge is relating to particular aspects of the individual. Very often people with normal, or perhaps less than average coordination, can be some of the best models if their kinesthetics can be tapped in the sub or unconscious mind. Such tend to pose with very personal energies and create intense shapes and expressions that are not to be found in any pose-book. This can be achieved through sensory input like body-painting, changes in temperature and exposure to unique textures. A second method is to help the model enter a state of guided meditation: beginning as a ball or 'seed', close to the ground, and then allow them to rise and form resonant shapes that correspond to events in their past, present or future.

Surprisingly, the most difficult people to get personalized poses from can be dancers and gymnasts. For them, movement is initiated deliberately from the conscious mind. Such cases, usually require precise direction to achieve spontaneous-looking results. This having been said, a few tricks can work wonders in bringing out inner drama from performers. The primary hurdle is that they are trained to make things look easy, and to minimize expression of the difficulty and preparation involved. This duality can create a number of points of interaction between the subject and photographer. Encourage them to show off. Suggest they do tricks they're proud of, or poses that showcase their favorite parts of their bodies. The point to keep in mind is that while a dancer or gymnast will look great doing their normal routines, the most exceptional shots will occur when the subject is emotionally invested, and that will often be when in a backstage frame of mind rather than when they're making it "look easy."

A final element to consider is setting. Interesting settings and contact-surfaces can be highly effective in drawing out certain moods, or more precisely, the individual's conception of those moods. Models can use their bodies to interpret and emulate shapes, materials and surroundings, or perhaps act out scenarios with the location, as an actor would relate to props on stage.



Opposite (Upper Left) - #607 *"Red, White & Blue"*
Shot with Fuji S3-Pro and Nikkor AF-S 24-85mm f3.5-4.5 IF-ED under sunny window-light.

Opposite (Upper Middle) - #361 *"Nefe"*
Shot with Hasselblad, 80mm Planar and Fuji-Provia under bright-sun.

Opposite (Upper Right) - #340 *"Cabaret"*
Shot with Mamiya RZ-67, Sekor 110mm and Fuji Provia under bounce-flash.

Opposite (Lower Left) - #519 *"Patricia"*
Shot with Minolta Autocord and Fuji Provia under bright sun (filtered through grooves between the boards).

Opposite (Lower Right) - #211 *"Luscious"*
Shot with Canon Digital Rebel with Sigma 28-80mm under bounce-flash.

Left - #359 *"Masquerade"*
Shot with Hasselblad, 80mm Planar and Fuji Provia - lit by softbox.

Below - #433 *"Stretch"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia under a large softbox.



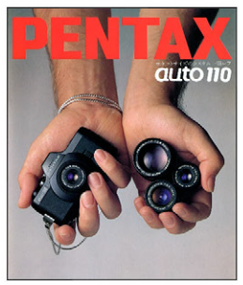
The Pentax Auto 110

In the modern era of computerized-everything, tiny is no-longer as special as it used to be, but in the world of film, there is one amazing little gem that has really proven that great things come in small packages.

The Pentax Auto 110 was a truly pocket-sized, fully automatic SLR camera introduced in 1978, with interchangeable lenses built around the TINY 110 13mm × 17mm (0.51″x 0.67″) film-format.

Photography is all about extremes. Film grain - often something to avoid, suddenly becomes an asset when it grows intense enough and the 110 makes very enlargable photos that resemble Impressionistic paintings. The image to the left actually enlarges to 16″x20″ (940X) on normal Fuji Print Film!





Left - #560 *"Sitting Pretty"*
Shot with Pentax Auto 110, 70mm lens and Fuji Superia under cloudy skies.

Book 3 of 5

Men





Opposite (Left) - #20 *"Cool"*
Shot with Sony CD-Mavica by cloudy, window-light.

Opposite (Right) - #65 *"Idyll 1"*
Shot with Minolta Dimage 7 under bright-sunlight.

Right - #9 *"Antjuan"*
Shot with Sony CD-Mavica under cloudy, cloudy-skies.





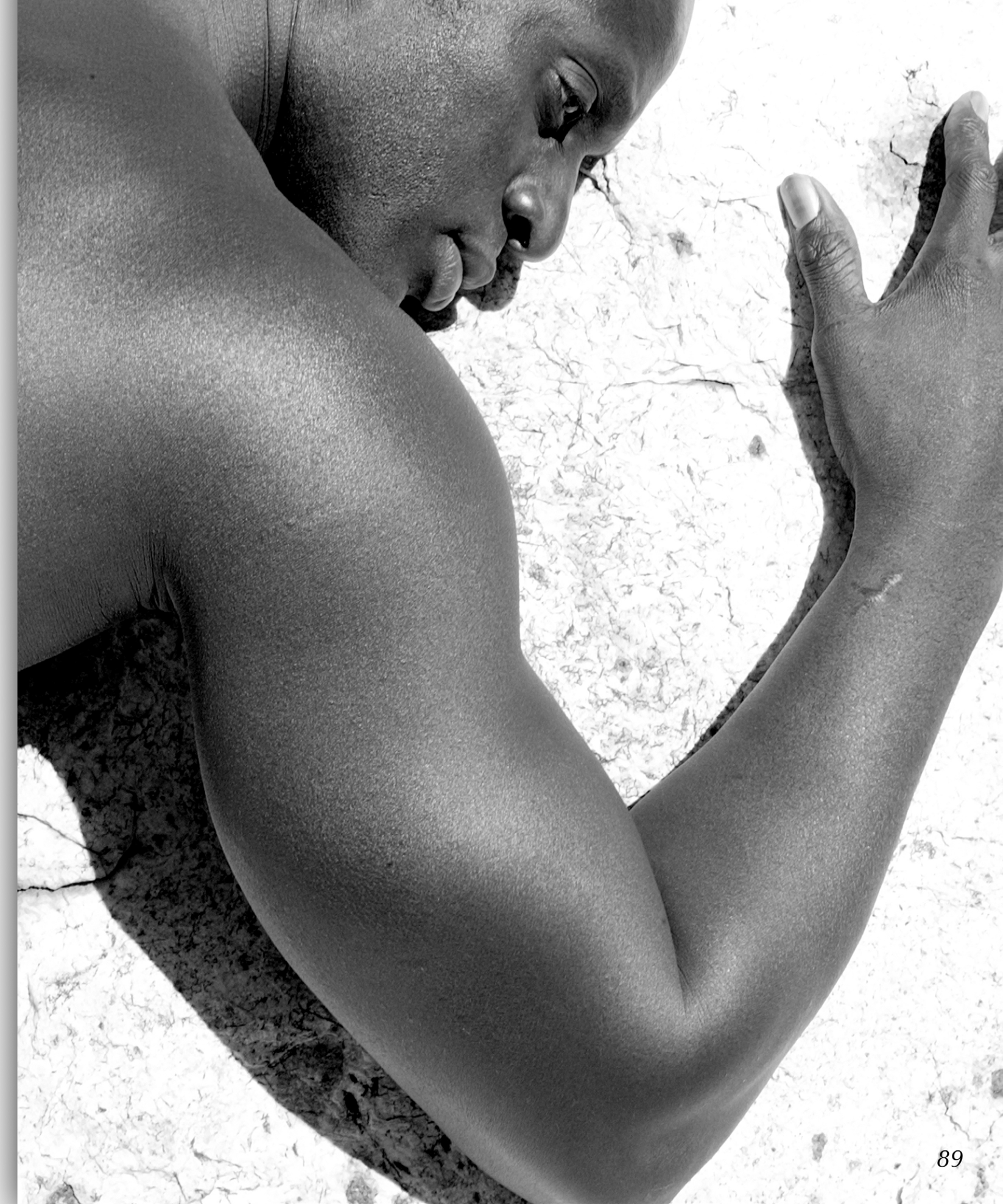
The Male Model

As is so often the case, something that is very simple for women, can be complicated for men. In our world of sex-appeal, most men are accustomed to being the 'lookers' and not 'lookees'. This fact makes it very difficult to locate attractive males to work with, and especially ones with good attitudes. But this is not to say that it is impossible! A number of the best male subjects have been significant-others to female models in the project.

The largest problem is typically that men are very self-conscious of things like bulges, body-hair and the appearance of their genitals. Thus it pays to shoot in the most flattering ways possible, toward the beginning of the shoot and allow the model to look at the results often (if shooting on a digital or with Polaroid tests). Positive early returns go a long way toward easing fears and boosting confidence. It's also helpful to have the subject's wife or girlfriend there to encourage him and help bring out less obvious personality traits.

Opposite - #69 *"Idyll 3"*
Shot with Hasselblad, 80mm Planar and Fuji Provia under bright-sun.

Right - #88 *"Kuma"*
Shot with Canon 1Ds and EF 28-70mm L f2.8 under bright-sun.



Left - #341 *"Chiseled 2"*
Shot with Canon D60 and EF 28-105mm f3.5-4.5 II USM by window-light.

Opposite - #171 *"Titan"*
Shot with Minolta Dimage 7 under bright-sun.



Opposite - #329 *"Vivid"*
Shot with Graflex Graphic View, Ektar 203mm, and Fuji Provia (cross-processed as C41) in open-shade.

Right - #134 *"Reaching the Top"*
Shot with Minolta Dimage 7 in open-shade.







The Graflex Graphic View 4x5 Monorail Camera

Made from 1941-1949, these beautiful Art Deco cameras are still very easy to find on eBay and usually for around $200. In addition to being a superb value, they are built like a war-machine and are possibly the most reliable photographic device ever made. By their very nature, if you can get a sharp-focus on the ground glass, you get a sharp picture (have even stretched Scotch Tape over breaks in the glass after a fall and focused on that with perfect results!).

Bellows on these are ridiculously tough, but considering many of them are now 70+ years old, makes sense to put them through good testing in bright sun before critical shoots (keep them conditioned with a little Vaseline - especially on the corner-folds).





Two stand-out Vintage Lenses used in this project were the Ektar 203mm f7.7 and Wide-Field Ektar 100mm f6.3 (both made by Kodak). Both are Uber-Sharp, and the 203mm has the unique distinction of being sharpest wide-open and can be shot facing into the sun with minimal-to-no lens-flare.

Opposite - *#373 "Polished 2"*
Shot with Hasselblad, 80mm Planar and Fuji Provia by window-light.

Right - *#472 "Rough & Smooth 2"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia at sunset.

Left - #253 *"Chiseled 1"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia (cross-processing in C41) - under open skies just after sunset.

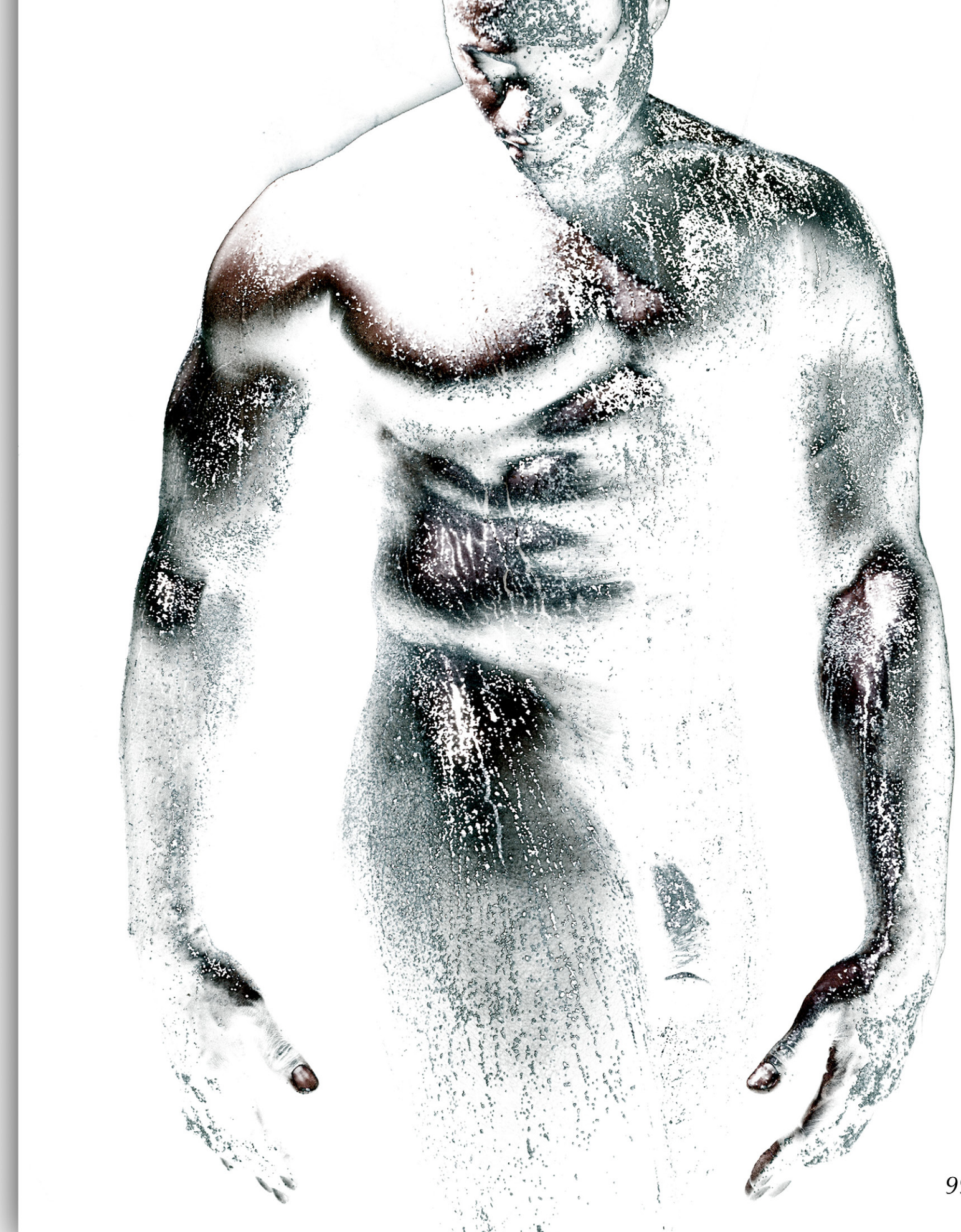
Opposite - #395 *"Highlights 1"*
Shot with Canon 1Ds with EF 135mm f2.8 by window-light.





Opposite - #372 *"Polished 1"*
Shot with Hasselblad, 80mm Planar and Fuji Provia by window-light.

Right - #360 *"Mystic"*
Shot with Cambo 4x5, Caltar II-E 210mm, on Fuji Provia under bounce-flash. Effect created by selecting narrow-range in Photoshop, inverting the selection and filling with white.





Opposite - #386 *"Waking"*
Shot with Canon D60 and EF 28-105mm f3.5-4.5 II USM by window-light.

Above - #403 *"Out of the Dust 2"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.



Opposite - #455 *"Primitive"*
Shot with Minolta Autocord and Fuji Provia - lit by reflected-light.

Right - #510 *"Apollo 2"*
Shot with Minolta Autocord and Fuji Provia under cloudy-skies.



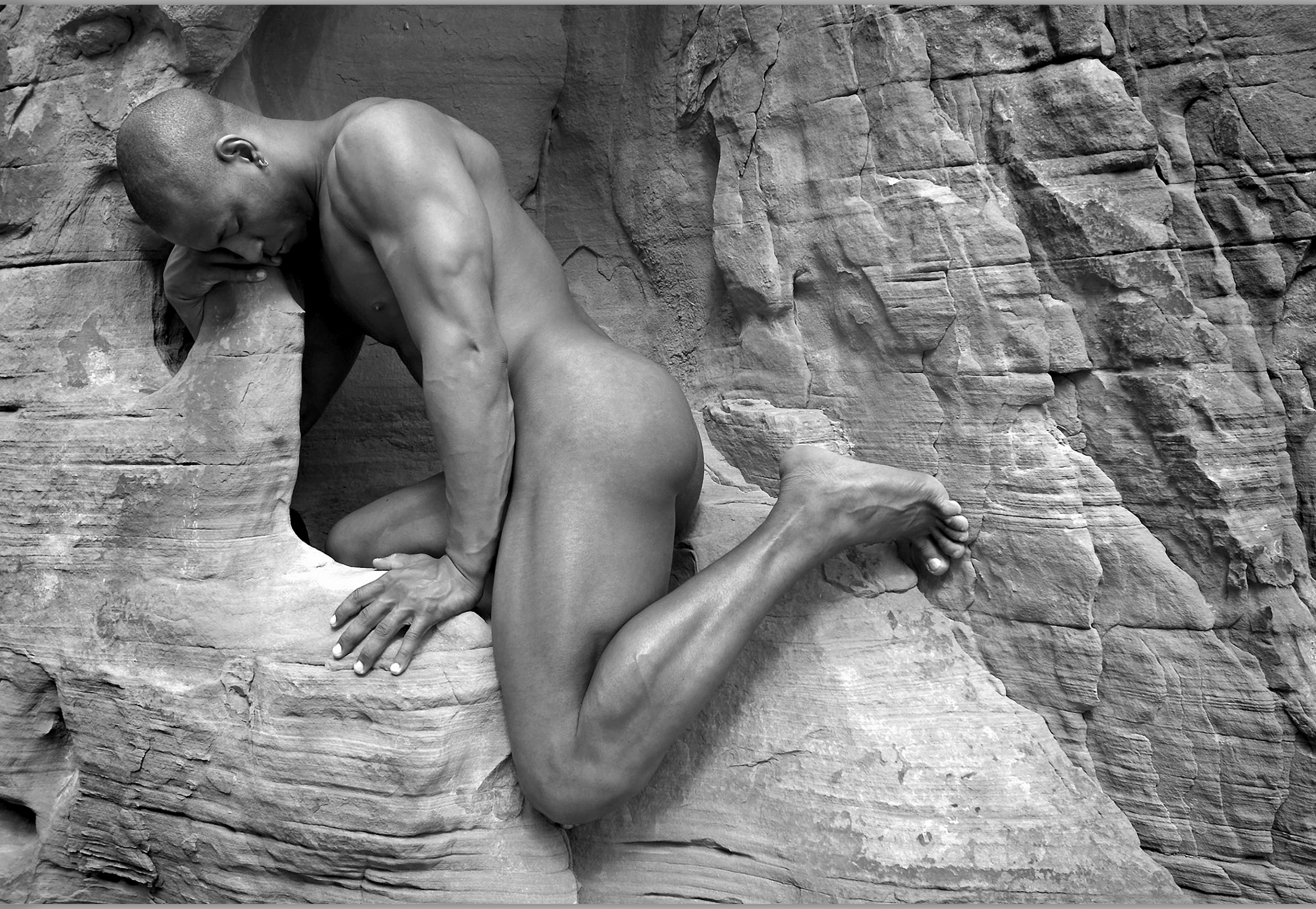
Above - #586 *"Long & Lean 2"*
Shot with Polaroid 195 camera with type 665 film under bright-sun.



Above - #462 *"Chiseled 4"*
Shot with Canon 1Ds with EF 135mm f2.8 in open-shade.

Left - #342 *"Chiseled 3"*
Shot with Canon D60 and EF 28-105mm f3.5-4.5 II USM by window-light.

Right - Encore No. 7
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under cloudy-skies.





Opposite - #456 *"Rusty Metal"*
Shot with Minolta Autocord and Fuji Provia under bright-sunlight.

Right - #585 *"Long & Lean 1"*
Shot with Polaroid 195 camera with type 665 film under bright-sun.

Left - #473 *"Sentinel"*
Shot with Graflex Graphic View, 100mm Wide-Field Ektar and Fuji Provia at sunset.

Opposite - Encore No. 8
Shot with Canon 40D and Canon EF 50mm f1.4 USM under cloudy-skies.



Left - #587 *"Number Six"*
Shot with Minolta Autocord and Fuji Provia under bright-sunlight.

Opposite - #457 *"H2O + Y"*
Shot with Sony DSC-P200 in Ikelite underwater housing under bright-sunlight.





Opposite - #508 *"Apollo 1"*
Shot with Minolta Autocord and Fuji Provia under cloudy-skies.

Right - Encore No. 6
Shot with Canon 40D and Canon EF 50mm f1.4 USM under cloudy-skies.





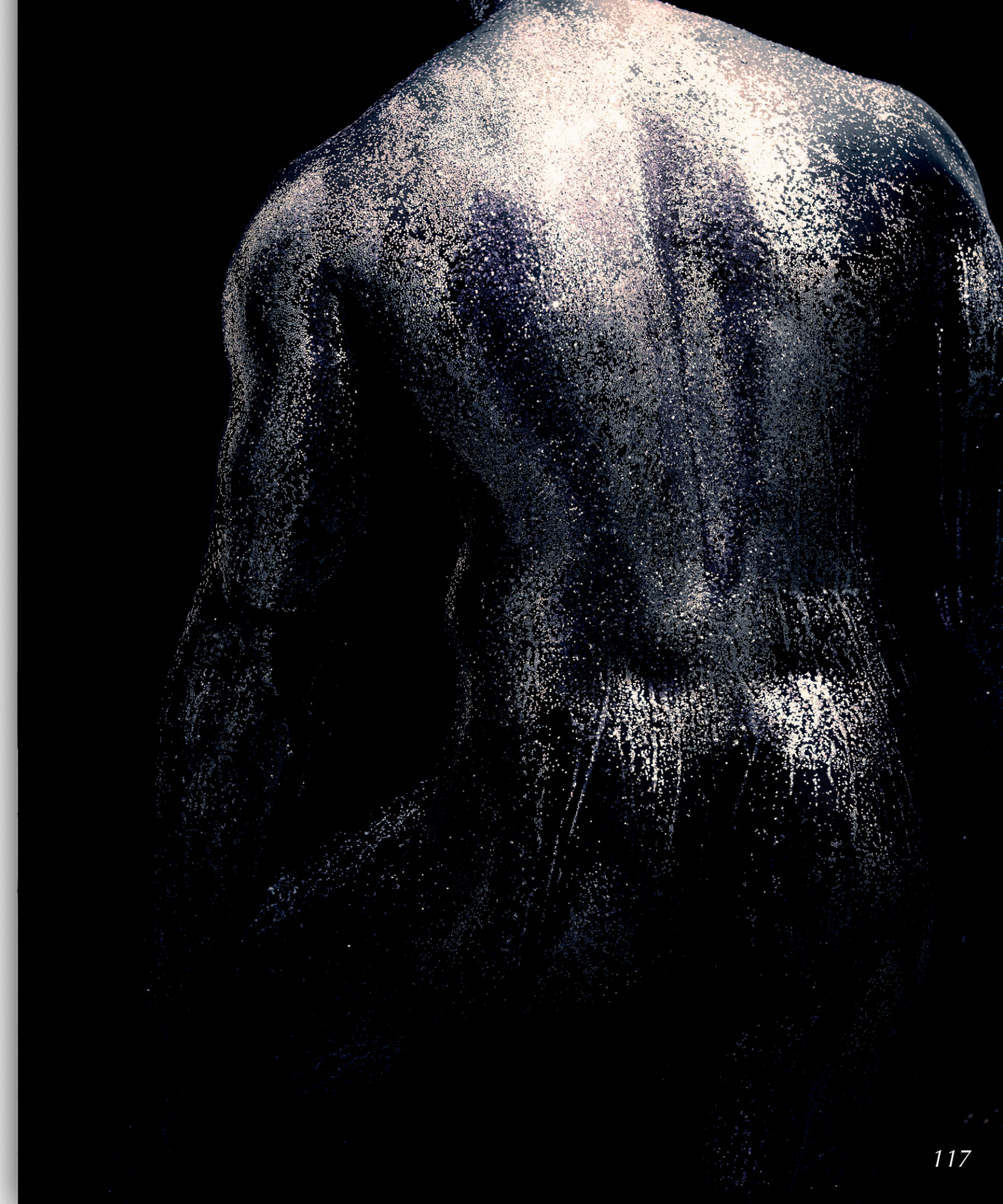
Lighting

Whether the intent is believable imagery or intense, 'larger than life' effects, it is the use of lighting, more than any other factor, that will make or break a photo. On the side of believable photography, artificial lighting is a very challenging process, and all too often, it is easy to observe the calling cards of flash or photofloods. A helpful beginning, involves either collimating the light source (guiding the light to the subject through an aperture to enable more even coverage with less falloff), or bouncing it to increasing ambient levels. The important point is to master the use of one lamp and very gradually add others. Even the most experienced photographer seldom uses more than two.

As professional as studio lighting may appear (when used properly), much of the best work is done with available light. This is generally a great starting point for photographers striving for a realistic look. Clear Skies in morning and afternoon can be great for preserving color and tone often lost in midday sun. Further, cloudy skies and open shade can be some of the most flattering environments - especially for color.

When shooting black and white, or extended-range color, silhouetting and lighting at obtuse angles, can provide dynamic contrast with enhanced texture and dimension in surface details. A shallow angle can result in well-developed modeling of the subject, while having the light on the opposite side, can capture beautiful contours in silhouette. Flare, however, can be a real problem in the latter and it is wise to keep to a prime lens with a low number of elements (Tessar, Dialyte and Sonnar formulas are ideal for this - especially when multicoated).

Left - #44 *"Fixture"*
Shot with Hasselblad, 80mm Planar and Fuji Provia under open-shade.



Right - #276 *"Jet"*
Shot with Cambo 4x5, Caltar II-E 210mm under
Fuji Provia under bounce-flash.

Left - #116 *"Number Four"*
Shot with Hasselblad, 80mm Planar and Fuji Provia under a Broncolor 7' Para.

Opposite - #296 *"Reactor"*
Shot with Canon 1Ds with EF 135mm f2.8 lit with green, glow-sticks and a bundle of fireplace matches.

Hasselblad V Series Cameras

For all but the sports or wildlife shooter, the Hasselblad medium-format system is often considered "The Tip of the Spear". Rolleiflex and Mamiya shooters may beg to differ, but they are wrong.

Light, very-reliable and capable of the best film-photography below 4x5, there is just really nothing better. The ability to switch films mid-role, amazing Carl Zeiss lenses and flash-sync at any shutter speed get a shooter spoiled!

Also, some of the finest digital-backs can be mounted on them for truly world-class digital imaging. Even the earliest made by Hasselblad - the CFV (16MP), easily out-paces 4x5 E6 drum-scans and is getting to the point on the used market of being quite affordable.

The best part is nearly 60-years worth of lenses and accessories that mostly work together, and a lot of very good deals on amazing old, but still completely serviceable equipment.

While the newer multi-coated lenses are better at dealing with flare (marked with a red T*), there is often little, if any quality difference, and contrary to Hasselblad's own claims the older C-series lenses actually have more reliable shutters and are easier/cheaper to have repaired.







Left - #408 *"Sage"*
Shot with Canon 1Ds Mark II with EF 28-70mm L f2.8 against a softbox.

Opposite - Encore No. 9
Shot with Canon 40D and Canon EF 50mm f1.4 USM by the light of a slide-projector.





Left - #588 *"Silhouette 4"*
Shot with Minolta Autocord and Fuji Provia under bright-sunlight.

Book 4 of 5

Chemistry

Working with Multiple-Models



Opposite - #182 *"Mother & Child 2"*
Shot with Nikonos SLR, RS 20-35mm and Kodak EPP under cloudy-skies.

Right - #394 *"Good Kids 2"*
Shot with Canon 1Ds with EF 135mm f2.8 in open-shade.





Chemistry Between Models

Perhaps the most magical, and rewarding photography of the nude involves multiple subjects. Unlike photography of the individual nude, which is generally abstract in its nature, images of multiple models together represent potentially-real relationships.

Therefore, the most natural and effective subjects tend to be real, well-adjusted couples, or parents with their children. Ironically, such shooting situations are typically less awkward than working with a single model. It's simply a matter of finding ways to promote spontaneous interactions, rather than attempting control of what is happening.

With parents, and their children, there are excellent opportunities like bathing, frolicking, and cuddling. These situations require little, if any, direction and are simply a matter of having a quick trigger finger (auto-focus is great in such situations). The only caveat, is that small children often urinate without notice (I've been drenched twice! ;0).

Shooting with couples is slightly less automatic, but typically very easy if approached with a sense of humor, and sensitivity to the couple's individual chemistry. One strategy that never fails is asking each to pay homage to their favorite part of the other's body.

The final approach is shooting strangers together. I'd long been nervous about this type of shoot, and it is not for every model, but with polite and sensitive personalities, the synergy of working with a stranger can take context and subject matter in very dramatic directions. After four such shoots involving unfamiliar collaborators, it's proven to be just as effective as working with couples, in virtually all poses not requiring romantic gestures.



Opposite - #91 *"Love & War"*
A seamless, digital-montage of 18 separate shots of the same two models.
Shot with Canon 1Ds and EF 28-70mm L f2.8 under bright-sun.

Above - #119 *"Out of the Dust 1"*
Shot with a Mamiya RZ-67, 37mm Sekor FishEye and Fuji Provia with Hensel portable-strobe.





Above - #95 *"Love Birds 1"*
Shot with Mamiya RZ-67, Sekor 110mm and Fuji Provia under a Hensel portable lamp with double-head.

Opposite - #393 *"Good Kids 1"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Right - #96 *"Love Birds 2"*
Shot with Mamiya RZ-67, Sekor 110mm and Fuji Provia under a Hensel portable lamp with double-head.



Opposite - #515 *"To Have & Hold"*
Shot with Minolta Autocord and Fuji Provia (cross-processed in C41) by window-light.

Right - #371 *"Playing Dress-Up"*
Shot with Graflex XL, 80mm Planar and Fuji Provia - lit by softbox.





"Prosumer" Cameras

Students, hobbyists and artists on limited budgets, have a lot to choose from now outside of professional camera circles. Equipment like the old Minolta Dimage 7i (shown above), created a new market of cameras that offer many advanced features and excellent image-software (sometimes more user-friendly and innovative than their professional 'cousins'), and very high-quality lenses - possible in digital because they no-longer must cover the same image area that 35mm, and larger film demanded.

Canon, Nikon, Sony, Pentax, and many more, offer really nice quality, in compact, attractive packages: often for less than the cost of a single lens for a Digital SLR. The primary limitation of such cameras is that enlargability, regardless of Mega-Pixel count is always somewhat held back by noise from the smaller sensors they contain, but really nice 8"x10" and 11"x14" are generally very reachable at lower-ISOs, and an added plus is that nearly all such cameras have decent video capture.

What about iPhone/Android photography?

While such devices absolutely can do marvelous work, they must fall into a different class of photography - like the Polaroid SX70 cameras - where depth-of-field and shutter-speed control are sacrificed for simple ease of use and quick composition. What separates a "Real" camera from a phone, or tablet that happens to take pictures, is the ability to stop or blur action and dictate what in the scene is sharp (and therefor matters). Pro and Prosumer cameras make at least nominal efforts to offer these enduring tools.

Opposite - #105 *"Mother & Child 1"*
Shot with Dimage 7i, under cloudy window-light.

Right - #111 *"My Man"*
Shot with Minolta Dimage 7i under overcast-skies.





Opposite - #500 *"Stream of Life 1"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) under late afternoon-sun.

Right - Encore No. 22
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM by window-light.





Opposite - #21 *"Corresponding"*
Shot with Sinar P2, Sironar-N 210mm, Fuji Provia and 7' Broncolor Para.

Above - #398 *"Jars of Love"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.



Opposite - #575 *"Atmospheric 2"*
Shot with Rolleiflex Automat with 75mm Tessar and Fuji Velvia under sunny window-light.

Right - #363 *"Pinned"*
Shot with Hasselblad, 80mm Planar and Fuji Provia in open-shade.





Opposite - #569 *"Blue Frost"*
Shot with Hasselblad, 50mm Distagon and Fuij Provia (push-processed 2-stops) in open-shade.

Upper Right - #284 *"Mother & Child 3"*
Shot with Cambo 4x5, Caltar II-E 210mm and Polaroid P/N 55 film under bright-sun.

Lower Right - #502 *"Stream of Life 2"*
Shot with Minolta Autocord and Fuji Provia (push-processed 2-stops) under late afternoon-sun.

Below - #460 *"Love Birds 4"*
Shot with Minolta Autocord and Fuji Provia under a large softbox.









Opposite - #356 *"Lubby Dubby"*
Shot with Hasselblad, 80m Planar and Fuji Provia under bright-sun.

Upper Right - #474 *"Illumination"*
Shot with Minolta Autocord and Fuji Provia - lit by bounce-flash.

Lower Right - #595 *"The Window"*
Shot with Minolta Autocord and Fuji Provia under bright-sun.

Below - #518 *"Good Kids 3"*
Shot with Minolta Autocord and Fuji Provia under bright-sun.









Opposite - *#97 "Love Birds 3"*
Shot with Mamiya RZ-67, Sekor 37mm Fisheye and Fuji Provia under a Hensel portable lamp with double-head.

Right - *#190 "Twins"*
Shot with Canon Digital Rebel with Sigma 70-300mm under bounce-flash.

* Note: The black model was 38 years old at the time and the white (nearly albino) model was just 19.
Both, though unrelated, had nearly identical shapes, AND birthdays a week apart! They'd never met before the day of the shoot.

Many thanks to these Photographic Soul-Sisters (Kim and Emily) for making this signature image of the project possible.





Underwater

A wonderful mixture of alien and primally-familiar, the underwater environment offers tremendous potential for creative photography. It has the benefits of being generally available in most areas and also flatters the figure; reduced-gravity and a 'plumping effect' result in very smooth skin and contours.

In addition to the normal caution around water, extra care must be taken if artificial lighting is to be used, as the danger of electrocution is very real, and it's generally not possible to slave studio strobes off of a built-in flash (do to water's absorption of infrared light). The best options are available light, or bounce-flash (if the submersible flash is able to swivel). Breath-control is also an important issue, and if both model and photographer spend a few seconds breathing deeply, just before each set, the time spent shooting can be increased greatly and result in a more tranquil and comfortable experience. The largest practical concern is selecting a location where the water is clear. For this reason, lakes and beaches are generally not advisable.

Equipment for underwater work has become much more affordable over the last several years and submersible housings are available for nearly every price-range of camera. A further advantage of shooting underwater is that image aberrations, that may compromise normal photography, can actually prove beneficial. In fact, if the camera can be classified as 'expendable', it really pays to experiment with home-brew housings. One shoot involved fitting a Holga medium-format toy camera into a makeshift housing made from plastic freezer bags (equipped with a Plexiglas window). The unit ultimately leaked, but lasted long enough to complete two shoots, and imparted it's characteristic light-streaking and soft-focus effects to a very complimentary environment.

Opposite - Encore No. 45
Shot with Nikonos II and Kodak Portra 400VC under bright-sun.

Right - #489 *"Merfolk 1"*
Shot with Sony DSC-P200 in Ikelite underwater housing under bright-sunlight.



Left - #490 *"Merfolk 2"*
Shot with Sony DSC-P200 in Ikelite underwater housing under bright-sunlight.

Opposite - #493 *"Merfolk 5"*
Shot with Sony DSC-P200 in Ikelite underwater housing under bright-sunlight.





Opposite - #491 *"Merfolk 3"*
Shot with Sony DSC-P200 in Ikelite underwater housing under bright-sunlight.

Right - #492 *"Merfolk 4"*
Shot with Sony DSC-P200 in Ikelite underwater housing under bright-sunlight.





Medium-Format "Toy" Cameras

The Holga or Diana Cameras are mass-produced plastic, fixed-lens/apeture, zone-focused cameras that do everything wrong in the best possible ways! The cheap plastic lenses are barely a step above a pinhole, and the units leak light onto the film like a disco-ball. So how are these normally inexcusable flaws magically-transformed into greatness? Simple: 120, medium-format film. Especially when used with slide-film (or print-film cross-processed as slide), the plenitude of optical flaws are recorded onto a massive frame that provides very low-grain, and maximizes the relative sharpness of both the elements in the image that are accidently in-focus, and the light-leakes/streaks. The result is a fantastic abstract and ethereal effect, one would be hard-pressed to conceive of even in Photoshop. As mentioned in the discussion of underwater photography previously, Holgas/Diana cameras are prime candidates for makeshift underwater housings, or in other cases where the camera won't survive (a little known benefit of film is that it is largely-unaffected by water before development).

Each camera is different and has its own unique set of aberrations. As a rule, the more intense these light-leaks, the better, but also the shorter the time the film may remain in the camera and still be savable (after even a day, the film may be totally fogged).

As great as these $10 gems are, a shrewd photographer will also make sure to have better-quality/professional equipment on hand so the model will be confident that you actually know what you are doing! With nudes in particular, confidence is everything and it won't be till you have the finished results that these magical cameras will win your model's love.





Opposite - *#370 "Plasma 3"*
Shot with Holga, makeshift underwater housing and Portra 160NC (cross-processed in E6).

Left - *#369 "Plasma 2"*
Shot with Holga, makeshift underwater housing and Portra 160NC (cross-processed in E6).



Fun Fact - The signature couples image of the project: #21 *"Corresponding"*, was originally titled *"Safe Sex"* but the name was changed for the first show after concerns that the title might be too controversial. Both photographer and the models still refer to it by the original title "that Safe Sex picture" to this day.

The show titled: *"The Elements"* Opened in Las Vegas, NV in the Fall of 2003 with an amazing turn-out of over 200-people at the *Studio Open* Yoga facility. The female model in the image performed a costumed-skit with the photographer at the show's beginning: portraying him as an elderly, mustached-craftsman carving a statue from marble.

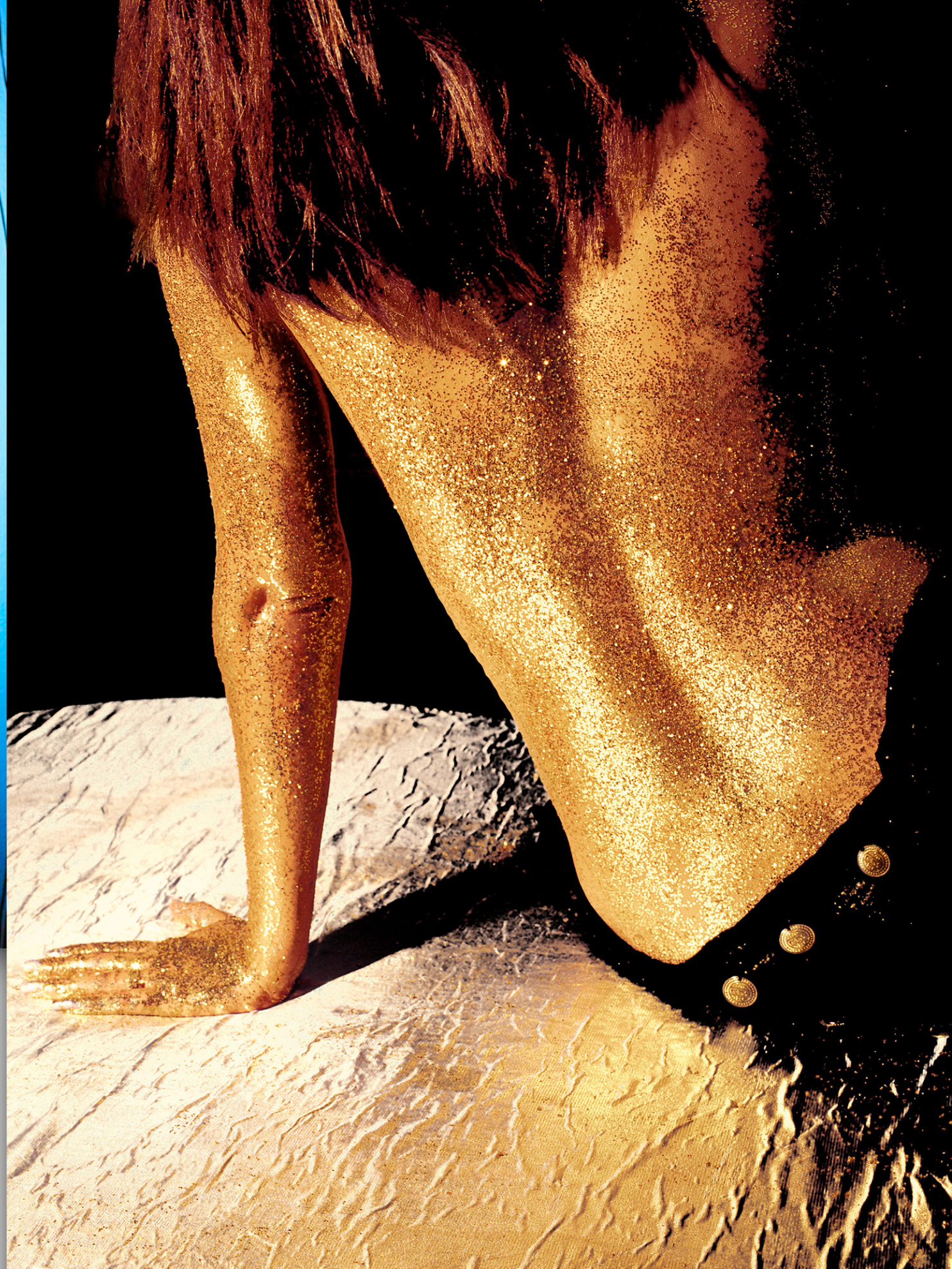
The model was body-painted to look like a classical Greek statue and would move and alter her pose, as the craftsman turned to sharpen his chisel. On looking back, he would feigned surprise at each change (scratching his head and mumbling). The skit finished with the Statue, Coming to Life, and performing an awesome Fire-Dance for the crowd.

Book 5 of 5

Special Effects

Taking Photography Beyond...

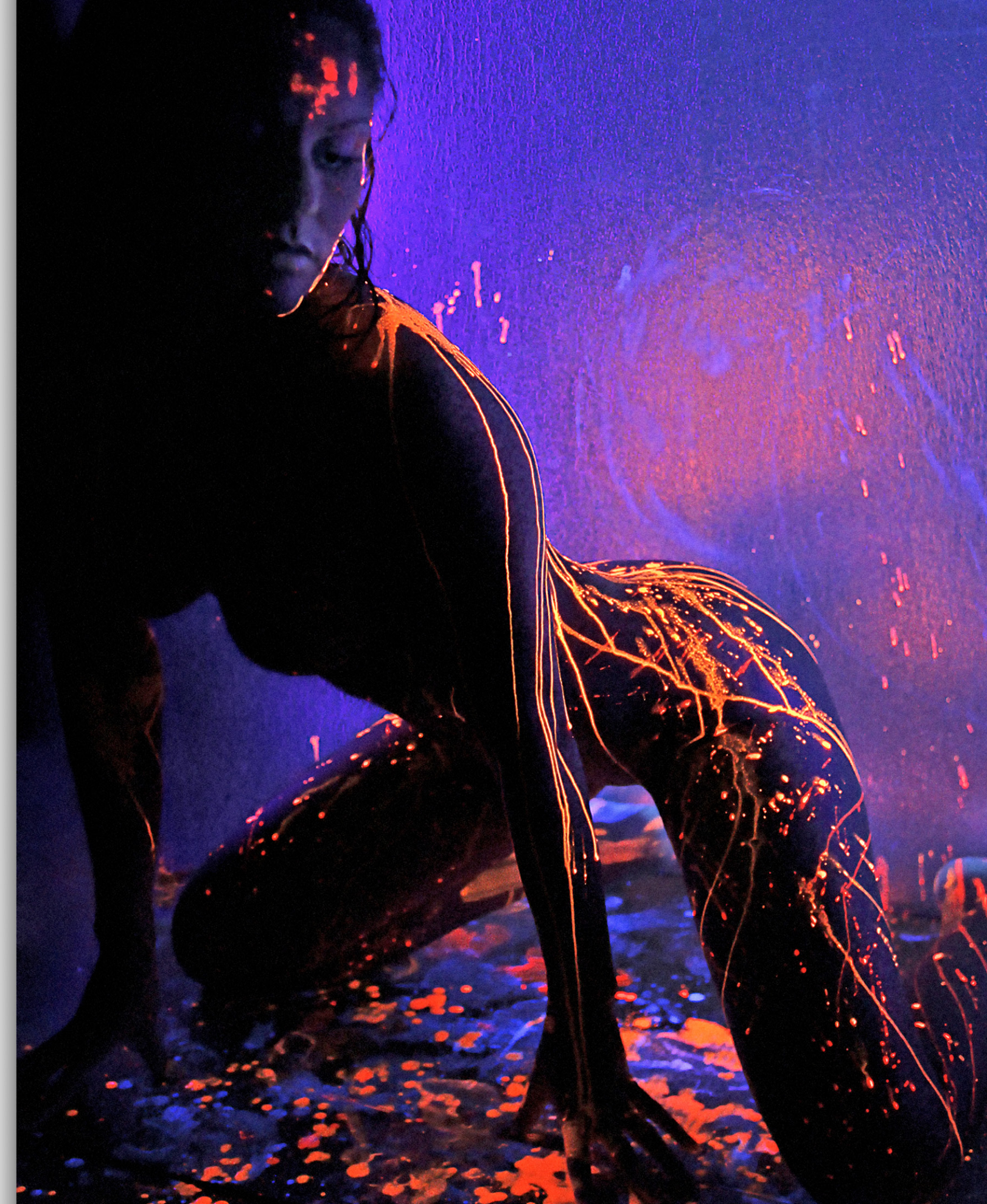




Opposite (Left) - Encore No. 15
Shot with Canon 40D and Canon EF 50mm f1.4 USM against an art-glass window (Color-Temp Tungsten).

Opposite (Right) - #248 *"Aurum"*
Shot with a Pentax 6x7, Takumar 75mm, Fuji Provia and bounce-flash.

Right - #523 *"Ultraviolet"*
Shot with Canon 1Ds Mark II and EF 28-70mm 2.8 L under high-power UV light (MAX ISO 1,250).





Special Effects

While it is, in general, advisable to emulate tried and true photography, and achieve the look of established techniques, there are occasions when the world of special effects can impart highly worthwhile qualities and create unique concepts.

Great effects can be achieved a number of ways using digital: surreal color-shifts, merging multiple poses of the model into the same scene, shooting under black-light and Photoshop layer manipulations. Even old-school film techniques such as darkroom solarization, cross-processing, pinhole photography, shooting with severely outdated film, double-exposure, and camera-position tricks can still yield exciting results.

The important point to remember whenever attempting effects that border on abnormal is attention to detail. The time must be taken to fully-realize/process the effect being attempted, or an exciting concept can turnout looking cheap. Great special effects leave the audience wondering how it was done, and greatly satisfied when they're unable to figure it out.

Step 1 - Props

Sometimes the first thing is simply to find cool items or locations of an enigmatic nature to serve as a frame or distracting (misdirecting) focal point in the image. Fabrics, strange clothing-items worn unusually, or small structural elements; taken out-of-context, can be very powerful for adding mystery and ambiguity to the normally uncomplicated beauty of the body.

Left - Encore No. 14
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM against art-glass window (Color-Temp Tungsten).

Opposite - #280 *"Mermaid 2"*
Shot with a Pentax 6x7, Takumar 75mm and Kodak E100VS under bright sun. Used Gold Reflector & Dry Ice.





Opposite - Encore No. 55
Shot with Canon D40 and EF 24-105mm f3.5-5.6 IS STM under studio bounce-strobe.

Upper Right - Encore No. 56
Shot with Canon D40 and Canon EF-S 10-22mm f3.5-4.5 USM under studio bounce-strobe.

Lower Right - Encore No. 57
Shot with Canon D40 and EF 24-105mm f3.5-5.6 IS STM under studio bounce-strobe.



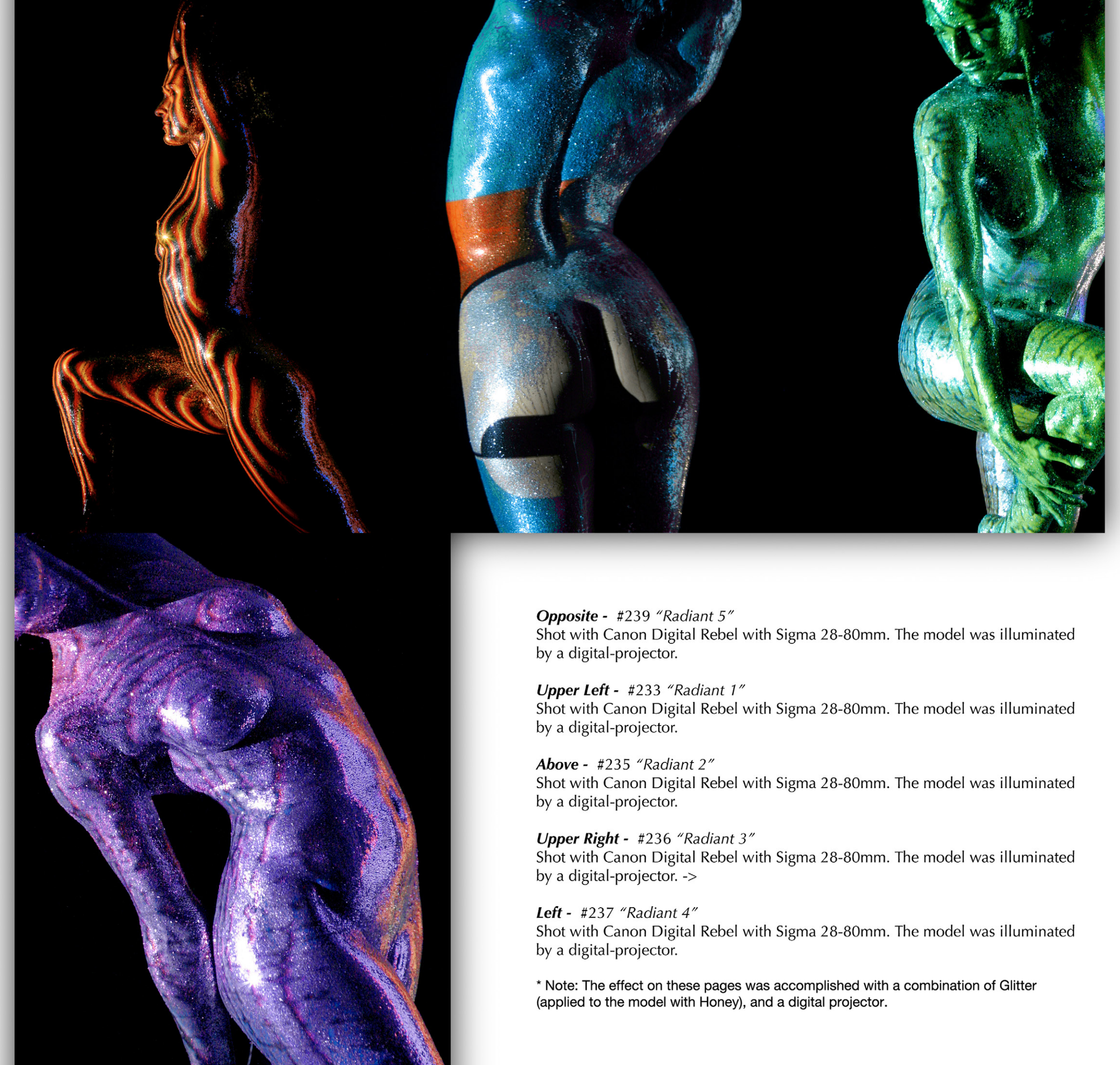


Opposite - #42 *"Farbenfroh"*
Shot with Minolta Dimage 7i under cloudy window-light.

Right - #55 *"Ghost"*
Shot with Minolta Dimage 7i by cloudy window-light.







Opposite - *#239 "Radiant 5"*
Shot with Canon Digital Rebel with Sigma 28-80mm. The model was illuminated by a digital-projector.

Upper Left - *#233 "Radiant 1"*
Shot with Canon Digital Rebel with Sigma 28-80mm. The model was illuminated by a digital-projector.

Above - *#235 "Radiant 2"*
Shot with Canon Digital Rebel with Sigma 28-80mm. The model was illuminated by a digital-projector.

Upper Right - *#236 "Radiant 3"*
Shot with Canon Digital Rebel with Sigma 28-80mm. The model was illuminated by a digital-projector. ->

Left - *#237 "Radiant 4"*
Shot with Canon Digital Rebel with Sigma 28-80mm. The model was illuminated by a digital-projector.

* Note: The effect on these pages was accomplished with a combination of Glitter (applied to the model with Honey), and a digital projector.



Opposite - #420 *"Voodoo 2"*
Shot with Canon 1Ds Mark II and EF 28-70mm f2.8 L under high-power UV light (MAX ISO 1,600).

Right - #418 *"Voodoo 1"*
Shot with Canon 1Ds Mark II and EF 28-70mm f2.8 L under high-power UV light (MAX ISO 1,600).



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Step 2 - Digital Effects

In the ‘Computer Age’, it might seem strange to talk about digital manipulation so early in the conversation, but when your relatively old like myself, you gained these new tools after finding traditional ways to make photos “RAD”, so I’ll leave the detailed CGI to the younger crowd, who likely knows less about the stuff your looking at my photos to see.

So here are some subtle digital techniques. like on this and the facing page, where a very narrow part of the spectrum is selected and then inverted - filling all the rest with a flat color. The color and levels are then popped and Bob’s your uncle.

The resulting effect resembles art styles like the French "Dessin avec Très Crayons" from the 1880’s.



Left & Detail Above - #84 *“Kouan”*
Accidental double-exposure Shot with Sinar P2, Sironar-N 210mm and Fuji Provia under a softbox.

Opposite - #317 *“Spirit”*
Shot with a Canon 1Ds and EF 135mm f2.8 under reflected-light.









Opposite (Upper Far Left) - #51 *"Futurism"*
Shot with Minolta Dimage 7 under fluorescent-light and solarized using the Minolta raw-processing software.

Opposite (Lower Far Left) - #414 *"Meditation"*
Shot with Sony DSC-P200 in Ikelite underwater housing. Procedural, fractal-lighting added in post.

Opposite (Right) - #532 *"Chameleon"*
Shot with Hasselblad, 40mm Distagon f4 and Fuji Provia - lit by reflected light. Model was 'Brushed' in Photoshop using the "Color and Hue" settings to pick up the background tones while leaving her luminosity unchanged.

Right - #257 *"De Stijl"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright sun (Simple masking/layer-adjustment to sub-divide the image into zones-of-interest).











The Nikonos RS SLR

Unless you are Jacques Cousteau, you are just borrowing this camera! The GOLD STANDARD in underwater photography. Based on the F4 body, it boasts fast autofocus, ETTL-flash and AMAZING lenses. The last 35mm that still holds its own.

Opposite (Upper Left) - #163 *"The Deep 2"*
Shot with a Nikonos SLR, RS 20-35mm and Kodak EPP in bright-sun.

Opposite (Upper Right) - #174 *"Water in Color"*
Shot with Minolta Dimage 7, at high-ISO, mounted in Ikelite underwater movie-camera housing.

Opposite (Lower Left) - #161 *"The Deep 1"*
Shot with Minolta Dimage 7, at high-ISO, mounted in Ikelite underwater movie-camera housing.

Opposite (Lower Right) - #447 *"Zero-G"*
Shot with Sony DSC-P200 in Ikelite underwater housing - under cloudy-light.

Left - #368 *"Plasma 1"*
Shot with Holga, makeshift underwater housing and Portra 160NC (cross-processed in E6).

Step 3 - Underwater

The previous book "Chemistry" goes into more specifics about the underwater photographic experience for those interested, but the main things to keep in mind for Special Effects work are as follows:

• Antigravity: if the effect desired is to defy gravity, and not about water itself, you will need to secure the model's hair, be deep enough/down angle enough to avoid the surface showing and have a backdrop in place that hides any crawling from light-source/s above the water (cloudy or shady-light can really help here).

• B&W and Color both shot - in large, single-color (i.e. blue) pools enables a fog-falloff effect that is difficult to achieve any other way, by simply filtering that color of the pool itself out (see facing page, upper-left).





Step 4 - Optics While the job of good lenses is to add as little to the scene as possible, sometimes the optic can transcend what the human mind can even imagine. The key thing is to keep special things special by not over-using them. As cool as say a FishEye lens is, it can very quickly turn you into "That FishEye Guy/Gal". This is NOT a Barbecue or Espresso machine, you don't have to use it a lot to justify what it cost!

Opposite (Left) - #470 *"Portal 2"*,
Opposite (Right) - #469 *"Portal 1"* and ***Above -*** #390 *"Fluid"*
Shot with Canon 1Ds and EF 15mm FishEye under bright sun.

Right - #581 *"f150 1"*
Shot with 8-Banners, 4x5 pinhole camera with Fuji Provia under bright-sun.

Far Right - #583 *"f150 3"*
Shot with 8-Banners, 4x5 pinhole camera with Fuji Provia under bright-sun.

Opposite - #582 *"f150 2"*
Shot with 8-Banners, 4x5 pinhole camera with Fuji Provia under bright-sun.

Below - #38 *"Elemental 1"*
Shot with Sinar P2, Portra 160NC (cross-processed in E6) and a vintage Imagon, soft-focus lens under open skies, just after sunset.







8-Banners Pinhole 4x5 Film Camera



Equivalent to a 9mm rectilinear-lens on 35mm, this pinhole setup from China offers something truly useful not only to art photographers, but also to interiors and architectural shooters. As expected, the falloff is extreme to say the least, but the ability to capture entire scenes and be just a few feet away more than makes up for the limitation. Further, if just the center-portion of the frame is used (6x7), the falloff can be compensated for digitally (after scanning) and completely removed, while still offering extreme field-of-view.

While I did have to use a little wood-filler on the corners (a few loose joints, the light, compact design overall is great and the addition of a handy viewfinder, level and an ingenious exposure calculator that converts meter readings to reciprocity-failure compensated time values makes this a useful, predictably-reliable unit. On a sunny day, the f150 aperture, with ISO 100, only requires a 1-second exposure to make some serious magic!





Location, Location, Location!

While the studio offers great control over the photographic process, one should not forget to get out, from time to time, and take the model into less-predictable surroundings. Mood, context and texture are just a few of the rewards!

The first rule, especially when traveling in unknown areas, is to ask the model if they know any abandoned or surreal places that peek their interests. Very often, they will know just the place. In spontaneous situations, it is also good to suggest going for a drive and finding a location on the fly. This not only adds to your chances of finding something great (with extra eyes helping out), but also puts the model in an adventurous mood that pays off during the shoot. Be prepared, however, in terms of lighting. A portable flash-pack and tripod are highly recommended when the environment is uncertain.

In general, locations are about either working with or against the grain of your model's appearance and personality. Making the most of dancers, performers or specific looks arguably calls for locations that reinforce inherent traits. What someone is not, however, can be just as defining as what someone is, and concepts like covering a model with mud, who is unaccustomed to getting dirty, can bring out incredible intensity and excitement - as long as they are invested in the process and enjoying themselves.

Lastly, when scouting places to shoot, it is good to keep in mind that great locations are not necessarily large ones. Just like in the movie industry, a set or prop only needs to look good (or complete) from the camera's field of view. Smaller backgrounds can be especially effective when texture and shape are the focus of the shoot.

Left - #249 *"Big Blue"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Opposite - #12 *"Brave New World 1"*
Shot with Holga and Portra 160NC (cross-processed in E6) under bright-sun.





Opposite - Encore No. 3
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under bright-sun.

Right - #525 *"Sunrise"*
Shot with Minolta Autocord and Fuji Provia at sunrise.

Left - Encore No. 36
Shot with Canon 40D and Canon EF 50mm f1.4 USM in open-shade.

Opposite - #488 *"A New World"*
Shot with Minolta Autocord and Fuji Provia under bright-sun.





Opposite - Encore No. 28
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under bright-sun.

Right - #321 *"The Edge 2"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia in open-shade.

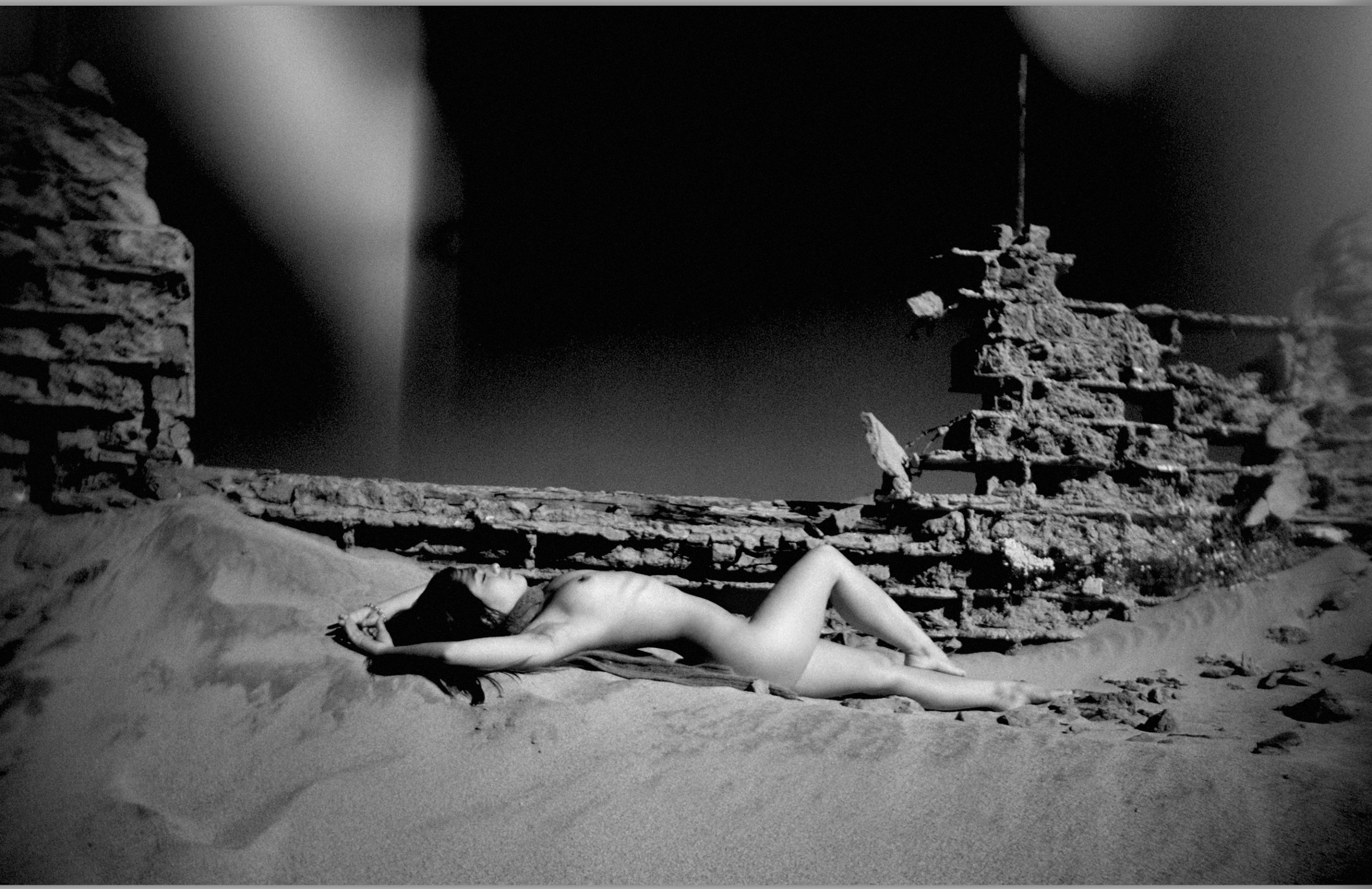




Left - #564 *"B-T-U-tiful"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

Right - #487 *"Atmospheric 1"*
Shot with Hasselblad, 40mm Distagon f4 and Fuji Provia (processed in expired chemistry) under sunny-skies.





Opposite - #13 *"Brave New World 2"*
Shot with Holga and Portra 160NC (cross-processed in E6) under bright-sun.

Right - #334 *"Blue Flame"*
Shot with Graflex Graphic View, Ektar 203mm and Fuji Provia under bright-sun.

The blue-effect in the shot is the result of how dialite-formula lenses handle flare. Rather than sharp, bright streaking and spots on the image, dialites create an overall haze (that can often be globally corrected-out by increasing contrast or darkening shadows. In this case the intensity of the blue is from sun-light reflecting off the lens-coating, between the first and second elements, at an extreme angle (shot without lens-shading). Normally with these lenses, one simply uses the 4x5 film cover-slide or their hand to shield away such interference, but in this shot, it proved to be a complimentary effect.

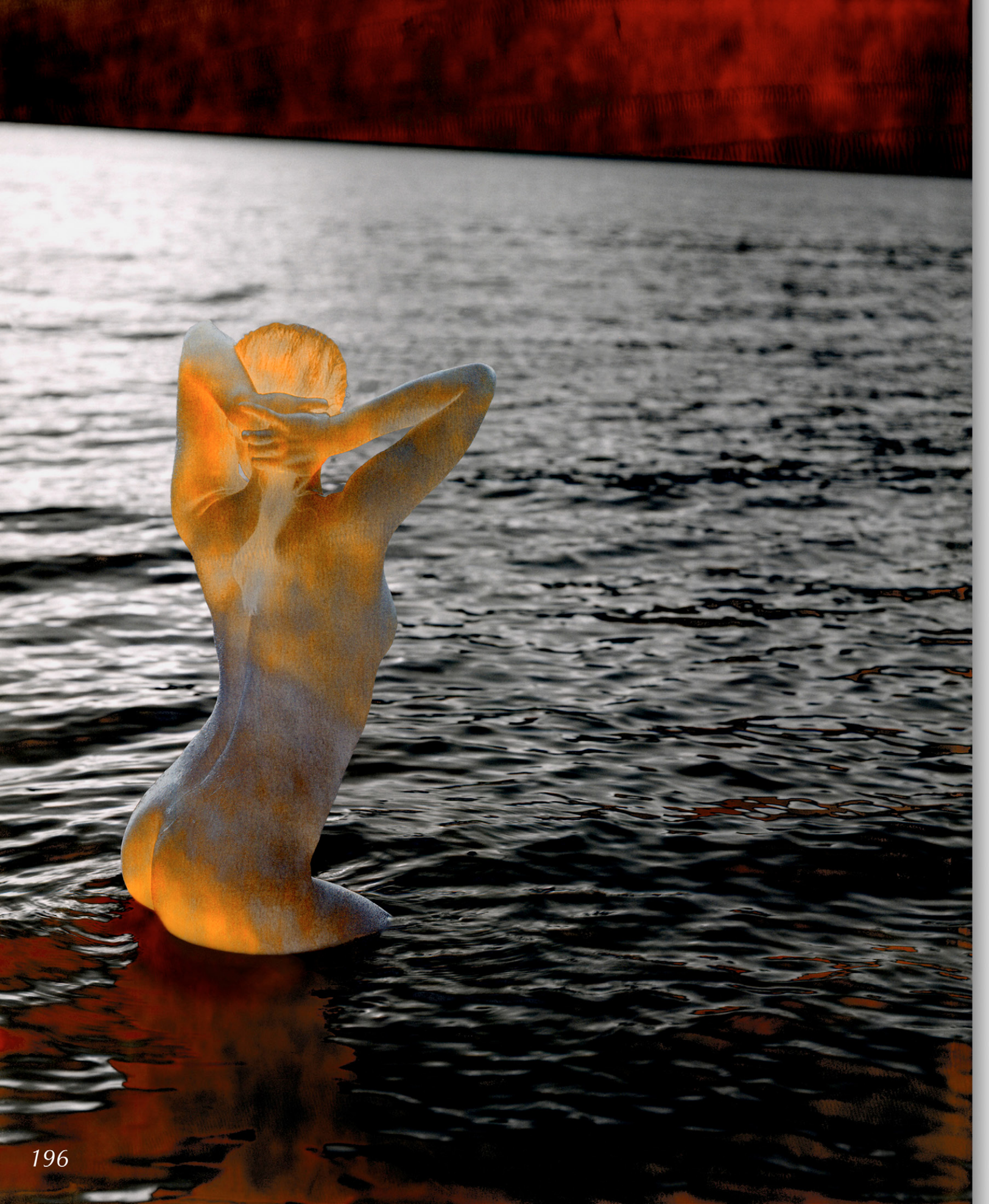




Opposite - #590 *"Diamond in the Rough"*
Shot with Minolta Autocord and Fuji Provia under bright-sun and reflector.

Right - Encore No. 27
Shot with Canon 40D and Canon EF-S 10-22mm f3.5-4.5 USM under bright-sun.





Step 5 - Old Film

While not a technique so much as an experimental "Hail Mary", using old film, can sometimes result in very unpredictable effects. In the image show here, after all the other shooting was done, we began experimenting with 10+ year outdated Polaroid P/N film that produces both a print and also a very large, high-quality negative. After a shot, the negative side must be immediately put into a 'clearing' bath to remove the black light-shield coating that keeps it from light-contamination during development with the print.

Each shot exhibited a strange yellow corrosion that ruined all but this one shot: that displayed the effect in a way that could not have been imagined and can never be duplicated. An entire shoot for one shot is a quick way to annoy models and waste money, so this isn't advisable as the focus of a shoot, but if all the key shots have been taken and there is a little time to spend at the end, maybe try some old-film and see what happens!

Left - #260 *"Elemental 2"*
Shot with a Cambo 4x5, Caltar II-E 210mm and VERY outdated Polaroid P/N 55 film under clear skies and a setting-sun.

What is next for this Artist?

Only time will tell. If the future brings further opportunities to explore this wonderful subject - amen. If not, then it has been a delightful and life-changing experience to be inundated by the beauty that is 'Human': to encounter and document a surprisingly common, but often unperceived group of people - those with every reason to be conceited, yet who are not. Such people's outer beauty truly reveals and symbolizes a vivid and exceptional spirit and strength of character within. Modern life has taught us to distrust what is seen, and look for a downside in everything. It's been my blessing over the last 9 years to unlearn much of this conditioning.

The *Virgin's Eye Project*

Book-Collection of Fine Art Nude Photography (2001-2010)





All Original Images and Photo-Technique Discussions from the 2016 Kickstarter Book Set.